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## Winter Wardrobe for 4-H Girls : Extension Circular 4-21-2

Allegra Wilkens

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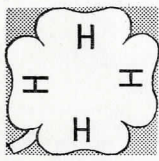
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# Winter Wardrobe FOR 4-H GIRLS

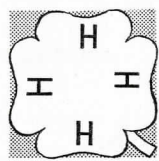
EXTENSION CIRCULAR 4-21-2



PREPARED FOR NEBRASKA  
4-H CLUB GIRLS



THE UNIVERSITY OF  
NEBRASKA AGRICULTURAL  
COLLEGE EXTENSION SERVICE  
LINCOLN, NEBRASKA



### Requirements

1. Make a study of the member's wardrobe.
  - a. Prepare an inventory of clothing on hand.
  - b. Make a budget of clothing needed for one year.  
(Begin when club starts and plan for a complete year.)
2. Make or select an underwear outfit.  
(This may be of any combination desirable, and any suitable pattern and material may be selected. Usually girls make or select this underwear as part of their complete costume.)
3. Make one dress of wool, silk, or other winter-wear material.  
(This may be new or remade.)
4. Remake or restyle garment.  
(In case this has been done in requirement No. 3, this requirement may be considered completed. When a new dress is made, requirement No. 4 may be a restyling problem. Remaking consists of ripping, cleaning, and entirely remaking a garment. Restyling consists of making such changes as will bring it up to date.)
5. Plan and assemble a complete costume for winter wear.  
(This may be an outfit for school, sports, street, afternoon, best, or party. The outfit includes underwear, dress and accessories. For the club study and to meet requirements this need not be made by a member. If worn in a dress revue or exhibited, an underwear outfit and dress are to be made by the member.)
6. Make a child's dress or suit. (This problem is optional.)
  - a. Little girl's dress and panties—2 to 6 years.
  - b. Little boy's suit—2 to 6 years.
  - c. Brother-sister suit.

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EXTENSION CIRCULAR 4-21-2

MAY, 1941

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Extension Service of the University of Nebraska College of Agriculture  
United States Department of Agriculture Cooperating  
W. H. Brokaw, Director, Lincoln, Nebraska

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# The 4-H Girl's Winter Wardrobe

ALLEGRA E. WILKENS<sup>1</sup>

THE 4-H GIRL'S WINTER WARDROBE project is planned to help girls with their winter clothes problems. Making a winter wardrobe is an accomplishment that appeals to every 4-H Clothing Club girl. The project presents definite and interesting problems to the girl who desires to be well dressed. For winter wear, she learns to choose clothing which is becoming to her and appropriate to the occasion on which it is worn. Her garments are warm and clean, they fit well, and are of a style that expresses her personality. They are suitable for the season, and are in harmony with the prevailing mode.

## Membership

To be eligible for the 4-H Girl's Winter Wardrobe project the girl should be at least 13 years old and have completed the Summer Wardrobe project, or should submit to her leader a cotton dress showing both her machine and hand sewing. Things she should know before starting this project are (1) how to use a sewing machine; (2) how to use a pattern; (3) how to make a straight seam, a smooth invisible hem, a neat placket; (4) how to choose colors and styles suitable to her personality; and (5) how to press cotton, linen, and rayon.

## Groupings for the Winter Wardrobe Requirements

For her winter wardrobe each member will make or select a group of garments which most nearly meets her needs.

Since the abilities, experience, and ages of the club members may differ, it is suggested that girls of about the same age and experience work together in planning what they need and what will best fit their abilities. The following groupings have been made to suggest a plan for girls who desire to continue several years in this project:

GROUP A—Girls with little experience may make:

A simple school or active sports dress.

An underwear outfit (made or selected to be worn with the dress).

Remake or restyle a dress.

Optional problems (select one): (1) an accessory, (2) child's garment, (3) house dress, or (4) pajamas.

GROUP B—Girls with more experience may make:

A school or spectator sports, street, afternoon, or best dress or dress-maker suit with tailored finish.

An underwear outfit (made or selected to be worn with the dress).

Remake or restyle a dress, suit, or coat.

Optional problems (select one): (1) an accessory, (2) little girl's dress or little boy's suit, (3) house coat, or (4) pajamas.

<sup>1</sup> Acknowledgment is given to Miss G. Carolyn Ruby, Assistant Professor of Clothing, University of Nebraska, for assistance in preparing the manuscript for this publication.



Group C—Girls with much experience may make:

A street, afternoon, best, or party dress, or a suit or ensemble with more intricate finishes.

An underwear outfit to be worn with the dress chosen.

Remake or restyle a dress, suit, or coat.

Optional problems (select one): (1) an accessory, (2) brother-sister suit, (3) house coat, or (4) lounging pajamas.

## First Meeting

### THE GIRL HERSELF

**A** THOUGHTFUL GIRL knows that unless her body is clean and healthy and her posture good, she cannot expect to be charming and attractive, no matter how pretty her features or how expensive her clothing. Following simple health rules carefully until they become a habit will do much toward improving the general appearance of any girl. Below are twelve simple tests that will aid you in determining whether you are doing as much for your health as possible:

- Am I the correct weight for my height?
- Do I brush my teeth morning and night?
- Do I have some outdoor exercise every day?
- Do I sleep with window open?
- Do I get 8 to 10 hours of sleep?

<i>Age</i>	<i>Hours Needed</i>
10 to 12.....	11
13 to 14.....	10
15 to 16.....	9 to 10
17 to 18.....	9
19 to 20.....	8 to 9

- Do I take a full bath daily?
- Do I wash my hands before each meal and after going to the toilet?
- Do I eat three wholesome meals daily?
- Do I chew my food thoroughly?
- Do I wear healthful shoes?
- Do I walk, stand, and sit with good posture?
- Do I have a cheerful spirit and try to do some kind act each day?

Observing these health rules will help solve your clothing problems. An understanding of your height-weight relations is not only a means of checking your health but is helpful in choosing the type of design, the material, and the color scheme for your costume. A girl who weighs too much for her height and age must be careful to avoid lines, designs, colors, and textures which tend to increase her apparent size. You can check up on your height and weight by weighing and measuring yourself frequently. A record may be kept of any improvements made. The height-weight tables (see record book) will help you to know what your weight should be and how much you should gain each year.

Frequent baths and washing of hands are excellent health habits. One cannot look attractive in a garment soiled with oil from the skin or stained with perspiration. Bathing helps to prevent these conditions. If clothing is to be fresh looking and free from odors, choose garments that can be easily and thoroughly cleaned.

Clothing and posture are closely related. In some clothing it is impossible to have good posture. For example, shoes with high spike heels and narrow pointed toes throw the body so far out of balance that good standing and walking postures are not possible.

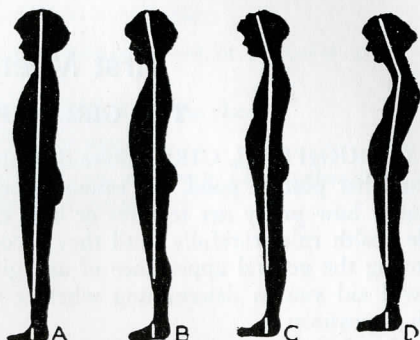
The way you carry your body when standing, sitting, walking, and lying affects the way you feel and the way you look in your clothing. Good posture contributes charm and poise to a girl. It simplifies many of your clothing problems, such as fitting garments and selecting suitable designs and materials.

### Posture

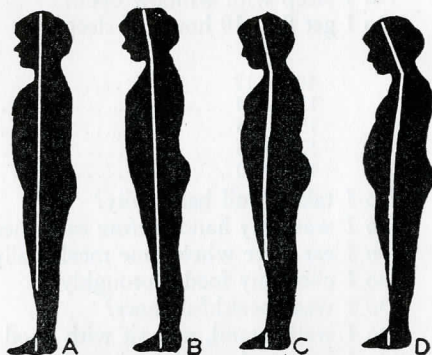
Correct posture is essential to the well-dressed girl because it affects her health in so many ways. If for no other reason, girls should pay attention to posture as a means of developing healthy bodies.

However, there is another reason for attention to posture. Regardless of how beautiful her clothing is, or how much attention is given to the care of all parts of the body and clothing, the girl will still appear slovenly if the figure is "slouchy" or in poor posture. The slovenly figure is neither beautiful, neat, nor stylish in appearance.

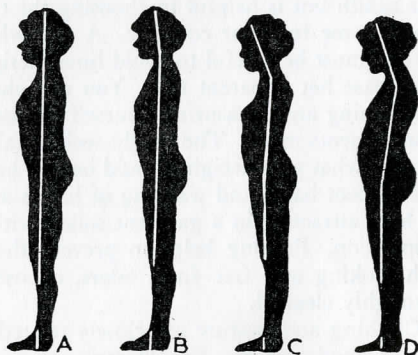
A lovely costume may be ruined by the way it is worn. A girl does not look well in her clothes if she allows herself to stand or sit incorrectly. If she carries herself well, her fitting problems are easier; she wears her clothing to better advantage, is more distinguished looking, and feels better. Correct posture, whether one is sitting, standing or walking, suggests strength and gracefulness of body.



TALL SLENDER TYPE GIRLS



STOCKY TYPE GIRLS



AVERAGE TYPE GIRLS

FIG. 1.—Posture types: A, excellent; B, good; C, poor; D, very bad.



### *Characteristics of Good Posture*

Head erect and well balanced above shoulders, ears in line with ankles.

Chin natural, not protruding.

Shoulders square, not round; relaxed, not stiff.

Chest up and out, not flat.

Abdomen drawn in, not protruding.

Back curve slight, not exaggerated.

Legs straight, feet parallel.

Figure 1 illustrates good and bad posture:

A—Excellent: (1) Head up—chin in. (Head balanced above shoulders, hips, and ankles.) (2) Chest up. Breast the part of body farthest forward.) (3) Lower abdomen in and flat. (4) Back curves within normal limits.

B—Good: (1) Head slightly forward. (2) Chest slightly lowered. (3) Lower abdomen in (but not flat). (4) Back curves slightly increased.

C—Poor: (1) Head forward. (2) Chest flat. (3) Abdomen relaxed (part of body farthest forward). (4) Back curves exaggerated.

D—Bad: (1) Head markedly forward. (2) Chest depressed (sunken). (3) Abdomen completely relaxed and protuberant. (4) Back curves extremely exaggerated.

Daily exercise is an aid to good posture. You will find splendid exercises for daily use as well as those planned to correct posture defects in many free educational bulletins.

### **Grooming**

Every girl owes it to herself to be as attractive as possible. Nothing contributes more to a good outward impression upon others than does a faultless appearance. A well-groomed girl possesses a feeling of self-confidence and poise that is conducive to good posture, good appearance and successful living.

A full-length mirror and a strong light will reveal both your shortcomings and your best points. What are you going to do about yourself? How are you going to accent best points and minimize unattractive ones?

Check your grooming habits: (1) Do you have that alive, glowing look that comes from careful grooming? (2) Do you have that clean, scrubbed look that comes from personal cleanliness?

Form the habit of daily grooming practices.

### **Hair Arrangement**

Appropriate and becoming hair arrangement enhances the attractiveness of any individual. The hair is a frame for the face and as such should be arranged to add to the attractiveness of the face. Permanent waves or formal, set waves are not becoming to all girls. They are expensive and sometimes injurious to the hair, and while they improve the appearance of some, they decidedly detract from that of others. Naturally curly hair or hair worn straight with classic simplicity is easily cared for and more becoming to many girls than are artificial waves.

Try simple and becoming arrangements, which express individuality and can be taken care of easily. Adapt the present-day fashion trend to yourself. Whether the hair is arranged in curls or shallow waves, or is worn straight will depend on the shape of the face.



FIG. 2.—The hair is a frame for the face.



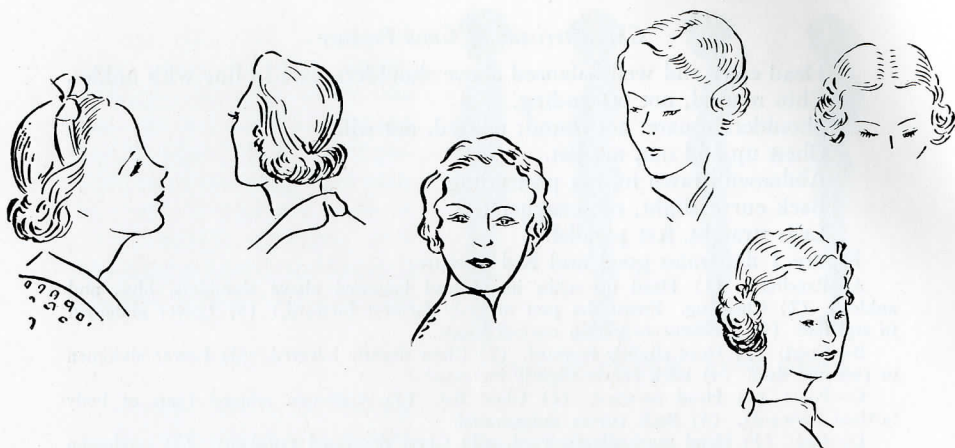


FIG. 3.—Some simple girlish styles for hair arrangement.

*Oval face.*—Brush hair back softly to reveal symmetry of facial contours.

*Face Too Short or Too Broad.*—Lengthen by parting hair high on the side and wearing it rather high at the back and sides. Moderately smooth hairdress best. Avoid fluffy or plastered effect. Bangs and a long bob which seem to shorten the neck are usually unbecoming.

*Long, Thin Face.*—Comb hair down over forehead in a becoming soft line. Part of the ears may be exposed. A soft and not too fluffy wave is most becoming.

Experiment with your hair arrangement. Watch carefully for lines that add to or express your personality. Simplicity of arrangement is an aid to good grooming. The hair arrangement must be considered in relation to the entire figure; one must consider the clothing which is to be worn, one's height, weight, features, and posture. Every girl should study herself, experiment with different hair arrangements, and note lines which are especially attractive to her. A modified hair dress (one that is not a fad of the moment) is usually becoming to the average girl. Elaborate hair styles are not suitable for everyday occasions. Various arrangements of the hair should be tried until a becoming style is discovered. It is well to keep a few facts in mind: (1) No matter how well the hair is arranged, it is not attractive unless it is clean. Keep hair free from dandruff (wash frequently) because dandruff detracts from good appearance. (2) The style should be youthful and natural, not artificial in appearance. (3) Hair parted in the center emphasizes uneven features and feature defects. The side part is generally more becoming. (4) If the forehead is well shaped and not too high, the off-the-face (straight back) style may be becoming. (5) Curly hair is not becoming to all types. Active dainty girls can wear curly hair; quiet dainty girls can wear slightly-waved or softly-curled hair. Athletic girls or those of the boyish type often look much better with their hair cut rather short and following the lines of the head. Dignified types look better with larger and looser waves.

### Personal Make-Up

"Make-up" means cosmetics that are used to enhance natural beauty. The manner in which make-up is applied will either mar or enhance personal beauty. When girls begin to use make-up, often they do not stop with a little but go to the extreme and thus mar their natural youthful beauty.

Older club girls usually like to use some make-up and selecting a becoming color of powder, rouge, and lipstick often seems difficult. Girls differ in color of skin, hair, and eyes. Some have very light-colored skin, some have a pink color tone, others find that their skin is a light peach color, and still others say that their skin is "tan." The "tan" may be an olive color, or it may be a warm rosy tan. Powders and rouges also are made up in these various skin tones. Consequently when a club girl buys powder, rouge, or lipstick, it is necessary to be careful to buy that which is most becoming. How can you know what to buy? If possible, test a sample by rubbing it on the skin, preferably on the inside of the wrist or on the back of the hand, because that is where you can really see the true color tone of your skin.

There are certain niceties of dress that mark the well-groomed girl. Without them, even the most famous of dressmakers could not do a thing for her. With them, she is charming even in the simplest of frocks and clothing accessories.

She makes it a rule never to put anything which is not fresh next to her skin. She buys underwear that she can launder easily and, therefore, frequently.

She washes new silk stockings before she wears them (they wear much longer this way), and she repeats this process after each wearing for as long as they last.

She starts each day with a clean handkerchief, clean stockings and clean underwear.

She wears a washable slip which does not show beneath her frock.

She uses the shoe brush, hat brush, and clothes brush.

She favors costumes with crisp lingerie touches, or blouses that can be tubbed.

She cleans cuffs, neckbands, and hat bands frequently.

Her jewelry is always clean.

She is particular about clean combs, towels, powder puffs.

She keeps seams in her hose straight, with no wrinkles at the ankles.

She looks to the "lifts" on the heels of her shoes.

She taboos soiled shoulder straps and those that stray away from the shoulders (shoulder snaps, sewed into her dress, are an ounce of prevention).

She knows that spots and stains reflect carelessness.

She uses the hand mirror to check on stray locks at the back of the neck.

She keeps a sewing kit handy to fasten stray buttons and snaps.

She combines forces with the iron in removing that wrinkled look.

Fashions change with the years, but the girl of every today is the well-groomed girl.

## Second Meeting

### PLANNING YOUR WINTER WARDROBE

**A** GIRL'S WARDROBE is made up of hats, wraps, dresses, undergarments, shoes, stockings, and accessories. To be satisfactory, a wardrobe should be planned around the individual needs of the girl for whom it is intended. There is no one "best" wardrobe plan which will fit the needs of everyone; each girl must work out a plan for herself.

Planning and selecting your own clothing is an individual problem, but it also has a direct effect upon others. Will the clothing for which you plan cost more than your share of the family clothing money? If you have certain garments will someone else have to do without? Does your dress set a false standard that other girls will copy? Do you offend others with ugly color combinations and homely designs? Do you encourage others to be slovenly in dress because your clothing is soiled, torn or carelessly put on? Do you offend others with disagreeable odors of soiled clothing, dirty hair, and an unclean body? Do you lower your resistance to disease by poor choice of clothing or inadequate clothing, thus setting a bad example or actually spreading disease? These questions will help to show how directly our clothing problems affect others.

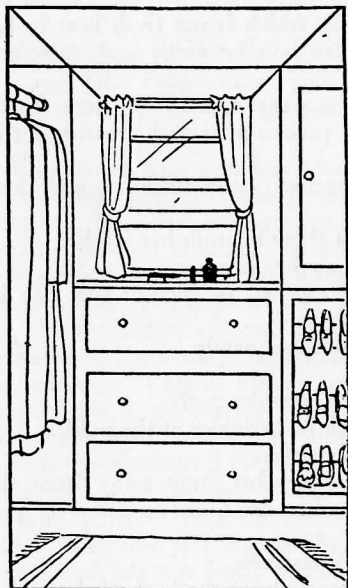


Fig. 4.—Check over your clothing, including accessories.

A 4-H Club girl should know something about the cost of her clothing and how to spend money wisely for clothes. In the Summer Wardrobe project you kept an account of the cost of your clothing for a year, including clothing gifts. If you do not have your clothing record book, ask your mother to help you estimate it. Study the account to see whether the money was spent in the best possible way. Compare this with the amount of money spent by the entire family for clothing during the past year. Have your mother help you here also. What do you think about the amount of money a girl should spend on her clothes in comparison with what the other members of the family spend?

#### Taking an Inventory

It is a great help to any girl to work out a wardrobe plan for herself. The best way to make a good start at planning a wardrobe for yourself is by taking an inventory of all the clothing you have at present. This will help you to know how many are in good condition and can still be worn. Perhaps you



will discover things that have been laid aside which could be used again if they were mended or made over. If you are a good manager you will see that you are making the best use of clothes you have before thinking about new ones.

Fill in the first two columns under "My Wardrobe Plan" in your record book for your clothing inventory. Only garments and accessories which can be used in the coming year should be listed in the inventory.

### What Is a Clothing Budget?

A clothing budget is a plan for meeting your clothing problems for a year. No matter how much or how little money may be spent for clothing, wise planning and careful buying will bring increased satisfaction. The first essential in making a budget is to determine the amount of money you can spend for clothing for the coming year. A careful planning of your wardrobe needs is necessary. List the smallest number of different garments and articles of wearing apparel that you feel a girl of your age needs in your community to be suitably dressed for home, school, parties, and entertainments to which she may go.

Go to the stores to find the cost of garments and materials for new clothes and for remaking old ones or to bring the old ones up to date. If this is not possible, estimate the cost from previous purchases. When you have totaled the cost of what you feel you need, talk the matter over with your mother to see if the amount of money for the articles you have decided upon will be more than your share of the family money. As a rule farm families spend about one-eighth of their total income for clothing. Your part will be approximately this amount divided by the number in your family. It has been found through surveys that in Nebraska girls 12 to 14 years of age living on farms spend an average of \$24 for all of their clothes for summer and winter, while clothing for those 15 to 18 years old costs an average of \$35 a year.

A carefully thought out wardrobe plan helps one to buy more wisely. Often girls buy things they do not need, or that do not go with the other clothes they have. As a result they may not have the necessary clothes for certain occasions, while for others they may have more than are needed; or they may spend so much for outer clothes or nonessentials that there is not enough left for a sufficient supply of appropriate underwear. For the ideal budget the dollar is divided approximately as follows: for outer garments, 70 cents; for underwear, 20 cents; for accessories, 5 cents; for care and repair, 5 cents.



FIG. 5.—A successful clothing budget will help you to have more and better clothes for the same amount of money.



The girl who has her fair proportion of the family income for her clothing must use it wisely if she is to be well dressed. She must know her clothing needs and make her budget fill those needs. Sometimes her *needs* must be distinguished sharply from her clothing *desires*. If there is insufficient money for all her needs, her most pressing ones must be determined and these filled first. *The clever girl will learn that her time and labor will save her dollars.* She will learn that it takes a great deal of experience and discrimination to be able to buy economically.

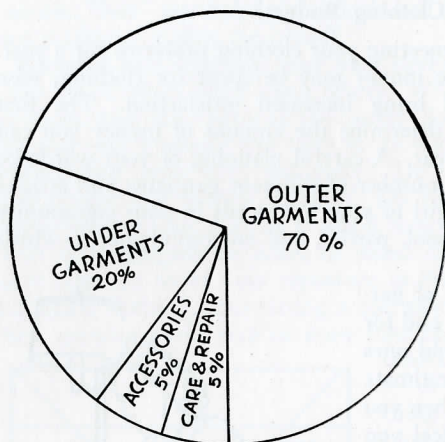


FIG. 6.—The clothing dollar.

Good choices are conservative styles which can be worn from year to year and still be in good taste. Fads and fancies are expensive. By carefully choosing one color scheme and sticking to it, a better and more economical wardrobe can be obtained than by indulging in many colors. The clothing budget should help the club girl to plan wisely; if kept and studied year after year, it should teach her to improve her spending.

With your mother's help, decide upon an approximate amount that you can spend for your clothes and make a budget

or spending plan for a year's wardrobe using the form given in your Winter Wardrobe record book.

### Suggestions for Buying

These are some suggestions that will help you to buy wisely: (1) Plan your wardrobe and buy only what is really needed. (2) Buy materials that are easy to care for. (3) Buy clothing and materials that look well with what you have. Choosing your best color and then sticking to it is an economy. (4) Buy the larger and more expensive articles such as coats and shoes first, and build your entire wardrobe around them. Interesting color schemes can be developed around these major garments. (5) Buy as good material and garments as you can afford for clothes which you expect to give hard wear. Firmly woven materials, well-made shoes of good leather, firmly woven wool dresses, sweaters, and coats pay in the end if one has the money to purchase them. (6) Choose simple, conservative styles so that you will feel comfortable in the garment until it is worn out. (7) Buy shoes, underwear, coats, and sweaters that are large enough. (8) Study yourself and buy only what is becoming and suitable for you.

A good shopper is tactful and always courteous when buying. The salesman or saleslady can give you good advice. His friendship is worthwhile. If something unpleasant comes up while you are shopping, be as thoughtful and considerate of the salesman as you would like him to be of you.

*School or Sports.*—Do I go to school? Do I need a school dress? Do I play active outdoor games, take hikes, or go to picnics or camps which require culottes, slacks, or play dresses?

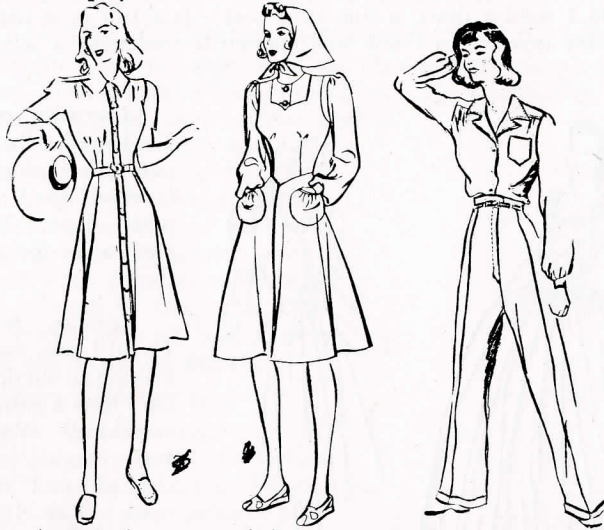


FIG. 7.—School or sports clothes are simple, serviceable, comfortable.

What materials would be appropriate for a school or active sports dress? What materials can I wear well? What colors will harmonize with the key color of my wardrobe? Shall I select new material or can it be remade?

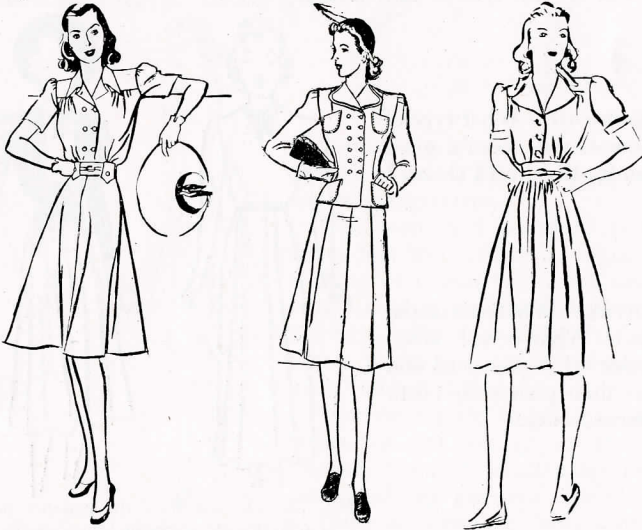


FIG. 8.—Street or best dresses.

*Street or Best.*—Do I need a smart street or best dress in my wardrobe? Do I need a simple tailored suit or a softer type of afternoon dress? Are tailored clothes considered correct for street, church, and games that I will attend? Do I need a dress, a suit, or a coat? Is a suit or a coat more becoming to my type? Can I sew well enough to undertake a suit or coat or ensemble?



FIG. 9.—Afternoon or party dresses.

*Afternoon or Party.*—Do I need a date dress, for parties or informal affairs I attend? Do I need a long party dress? Would my clothing budget allow all of these?

*Remade vs. New.*—Could I save money by remaking an old dress or suit? Do I have a garment worth remaking? Would it be best restyled or ripped, cleaned, and entirely remade? Do I have the patience to plan and remake an old garment resulting in a smart up-to-date dress or suit?

*Undergarments.*—What type of undergarments will form a good foundation for the dress I choose?

*Accessories.*—What accessories will I need? What color? What type? Decide what you need and can make; then plan your outfit in your record book.



FIG. 10.—Do you have the patience to plan and remake an old garment into a smart, up-to-the-minute dress or suit?



## Third Meeting

### UNDERWEAR FOR THE 4-H GIRL

**D**AINTY UNDERWEAR is dear to every girl's heart. To have it so will depend much on the selection of the material, trimmings, design, and workmanship. The amount of money spent is not the determining factor, but rather it is a girl's good judgment that counts.

Winter undergarments may not differ greatly from those worn in summer. In the winter the body needs protection from the cold. If this protection and warmth is supplied by the outer garments, undergarments suited for year-around use may be selected. Attractive, serviceable, comfortable underwear need not involve great expense nor much time in making.

#### Choosing Undergarments

The choice of an undergarment depends upon the outer garments with which it is to be worn. Any undergarment should not be fuller than the outer garment worn over it. Underclothing that is too long or too short, too full or too scanty for the dress with which it is worn spoils the effect of the entire costume no matter how beautiful the dress is. Dainty under-



FIG. 11.—Dainty undergarments are dear to every girl's heart.

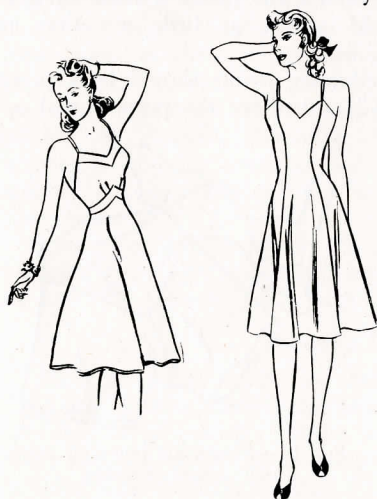


FIG. 12.—Well-fitted, molded garments make good foundations.

garments should be worn with dainty dresses. A serviceable undergarment need not be unattractive.

The stout girl needs to choose garments that will confine her figure without injuring or distorting it. She needs plain smooth-fitting, well-molded garments that are free from bulk. The thin girl may choose undergarments of a design having some fullness if desired.

Not only bulk in style of undergarments but also bulk in numbers must be avoided. No exact number can be set, but enough of such garments should be chosen to form an adequate foundation for the dress.



### Design for Undergarments

Undergarments need to be serviceable and simple, suited to the type of dress, and contributing to health. Modesty is the most charming characteristic of girls of club age and no true 4-H girl will wear clothes which attract unfavorable attention to herself. Undergarments are worn for modesty, warmth, as a foundation for the dress, and to protect dresses, sweaters, and blouses from skin oils.



FIG. 13.—Combinations are satisfactory garments.

Since the fitted silhouette is so very popular, all undergarments must be as smooth and flat as possible. When these are made at home it is wise to copy all the tricks of the commercially made ones to achieve flatness. This means flat-felled seams instead of French seams, fitted facings in place of ruffles and ribbons, fitted yokes rather than elastic, stretched-in, loose, lumpy casings, and buttons and button-holes or a slide fastener instead of snaps or hooks and eyes.

Modern underwear is dainty and simple in design. Colors are delicate and trimmings small and dainty. The trim should harmonize in color and in shape with the garment itself and should always remain inconspicuous so that if it should show under a sheer dress it would attract as little attention as possible.

When planning undergarments, the following points should be kept in mind: They should be (1) comfortable, (2) suited for the purpose and occasion, (3) harmonious with outer garments in line and material, (4) attractive, (5) modest, and (6) healthful. Tight bands or elastic around the bust, waist, or knees restricts the circulation of the blood, retards normal development, and is often injurious.

#### Underwear Outfits

In planning an underwear outfit, the first step is to decide on the type, number, and kind of undergarments that will fit your needs, for example a combination and slip; brassière, French panties and slip; combination and petticoat, or whatever grouping meets your needs. Use of the same material, the same trim, and the same seam finish will give your outfit unity. A study of fashion

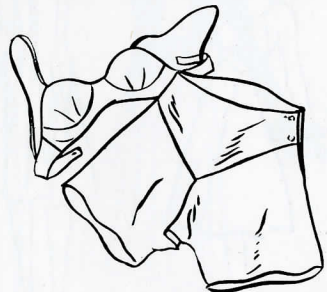


FIG. 14.—Supporting brassière; panties with smooth waistline.

and the same seam finish will give your outfit unity. A study of fashion

magazines will help you to decide which combination of garments best suits your needs.

### The Slip

The purpose of the slip is to form a good foundation for the dress. Select any style and material which is suitable and harmonizes with the dress with which it is to be worn. Simple tailored slips are more suitable and smarter than are fancy elaborate ones. Shadow-panel slips are a good selection for sheer dresses. A good slip is well fitted, smooth, conforms to the lines of the dress, is well made, and has carefully chosen finishes.

### The Brassière

A proper use of the brassière is to support rather than to bind the bust. Select a tailored type or pattern suited to your figure requirements. A high-scoring brassière will have: Narrow shoulder straps securely fastened, a well-molded bust line, elastic in the back to make it fit snugly and comfortably, other provisions for comfort such as adjustable straps and covered fastenings. Shrink material before making. Pin straps in place when garment is on. Shoulder straps should coincide with the straps on other garments to be worn.

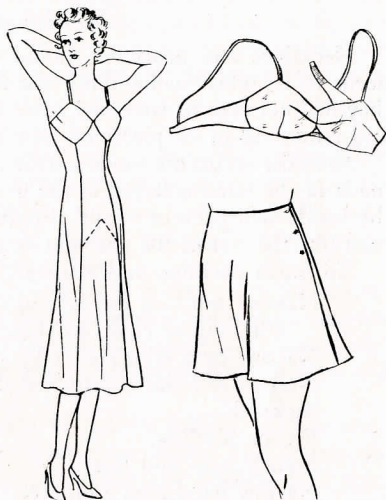


FIG. 15.—An outfit of undergarments.

### Panties

Panties with fitted top make good foundations for the closely-fitted modes of today. One or two plackets may be used. Some of the qualities present in good French panties are smooth-fitting waistline, reinforced crotch, continuous placket or plackets, carefully chosen finishes to suit the material and style, buttons and buttonholes or a smooth slide fastener.

Remember, panties usually have right and left sides. Do not cut two pieces for same leg. Avoid seaming up both halves for same leg. Distinguish between leg and crotch seams before basting together.

### Materials for Undergarments

Modern undergarments are dainty, simple, comfortable, and well fitted. They are made of durable but attractive materials which will wash well and take little or no ironing. Fabrics which will absorb perspiration and body oils easily and yield them just as freely when put into lukewarm, sudsy water will be suitable for undergarments.

*Cotton materials* as nainsook, slipsheen, muslin are inexpensive and durable. For cotton undergarments to look their best, light starch and a good pressing

are advisable. This takes more time and energy for care than some other fabrics will demand, but cotton is very serviceable.

*Silk* is expensive, but it is beautiful, durable, and easy to wash. It looks better if ironed smooth, but many people feel that ironing it is an unnecessary waste of time.

*Handkerchief linen* used to be a favorite fabric for dainty undergarments. It is cool, absorbs moisture readily, is smooth and comfortable next to the skin, and launders beautifully, but it musses very easily and must, therefore, be ironed. This fine linen is durable and will give unusually long service, but is considered by most people too expensive to be practical.

*Synthetic fabrics* for undergarments such as rayon crepe and rayon jersey are popular today. They are reasonable in price, cling to the figure, and are easily laundered. White rayon undergarments do not turn yellow with age or with exposure to hot water and sunlight.

### Finishes and Trimmings

Necklines and armscyces should be finished to correspond. Especial care needs to be taken in handling the curves around the neck and arm holes so they will not become stretched while working on them. Using the same finishes and trimming in all pieces of your underwear outfit will give it unity.

Shoulder straps are made narrow,  $\frac{1}{8}$  to  $\frac{1}{4}$  inch in width. They are usually made of the same material as the garment. Turning the stitched seam toward the inside will prevent straps' slipping off the shoulders. Straps may be trimmed like the rest of the garment or may be left plain.

To finish neckline and armscye, the following methods are suggested:

- Narrow self-bias facing plain, or with hand stitching such as feather stitching or chain stitching.

- Narrow hem with shell edge.

- Narrow self-bias slipstitched down.

- Rickrack.

- French binding.

- French hem and lace.

- Narrow hand hem and lace.

- Bias tape and narrow lace.

- Shaped facing.

For construction see appendix "Underwear Finishes."

French or felled seams are the ones most often used on undergarments. The felled seam is used where a flat finish is desired. This seam should be  $\frac{1}{4}$  of an inch or less in width when finished. It may be placed on either the right or wrong side in garments according to whether it is used simply as a seam or for decoration as well. The stitched fell is often placed on the right side of a garment; the hemmed fell on the wrong side. See Appendix, "Underwear Finishes."

### Corselet and Girdles

Many girls like to wear some sort of a foundation such as a corselet or girdle. It is usually more practical to buy these garments ready-made than to make them at home. Garments that are intended to help mold the figure or





FIG. 16.—Clean, well-repaired undergarments are essential to mental and physical comfort.

give it support should be fitted carefully so wearing them will not cause injury.

Most girls look much better in their clothes if they are flat in front, and all curves are under control. Of course, if you are persistent in maintaining good posture, such support may not be necessary.

### Selecting Ready-Made Undergarments

There are various kinds of ready-made undergarments to suit different types of clothing. For sports clothing, the plain knitted panties or shorts, with a plain tailored slip, are most appropriate. These are easily laundered and will take frequent washings. These same undergarments may be worn with street clothes as well. The knitted slips are ideal for anyone who has little time or opportunity to iron because they require no such care.

Many of the commercially knitted garments are guaranteed run-proof and are proving to be very serviceable. In many cases these garments have the beauty of silk, and, although they may be less durable, they are highly satisfactory for the average person. Usually the cost of well-made ready-to-wear garments is greater than that of those made at home.

For party dresses or for occasions when you want to feel more dressed up, sheer French panties, silk crepe slips, or satin garments will make you feel luxurious. Or, if you have fewer luxurious fabrics, the daintier trimmings, such as wee pin tucks, fine lace, or dainty hand work and embroidered designs, will dress up the plainer materials.

Slips with shadow panels or those made of heavier fabrics, such as crepe or taffeta, should be selected to be worn under sheer dresses. Of course, the slip should meet the hemline of a dress to eliminate any possibility of space that shows between hem and slip.

When buying underwear select:

Design that will fit smoothly and form a satisfactory foundation for the dress.

Smooth, firm, evenly woven material.

Flat, smooth, lock-stitched seams; bound edges.

Reinforcements where needed.

Suitable color, fast to laundering and crocking (rubbing off).

Label telling the kind of fiber used in material.

Adjustable shoulder straps that are of grosgrain ribbon or stitched on both edges and securely fastened.

Lace or special trim that will not weaken the garment in any way.

Full cut, but no bulkiness.

Trim, close fit of waist and hips.

Good quality elastic.



## Fourth Meeting

### MATERIALS FOR WINTER COSTUMES—REMAKING A GARMENT

**C**OTTON, WOOL, SILK, AND RAYON or combinations of these fibers are usually selected for winter dresses, suits, and coats. An understanding of the characteristics of different fibers will help you to know their qualities as well as to understand how they should be handled in order to get the best service from them.

#### W O O L

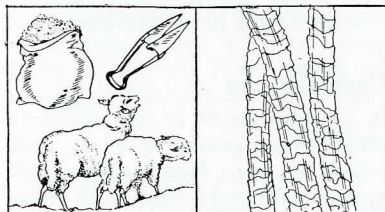


FIG. 17.—Source of wool and magnified fibers.

Wool possesses natural qualities that make it ideal for clothing. Its elasticity makes good wool fabrics feel springy when crushed in the hand and keeps them from wrinkling easily. It absorbs moisture without feeling damp, and it is not weakened by perspiration. Wool acts as a natural regulator of body temperature, protecting against heat as well as cold. Wool fabrics must be laundered with care to keep them from shrinking or becoming harsh. Lukewarm water, mild soap, and little friction are necessary if their softness and resiliency are retained.

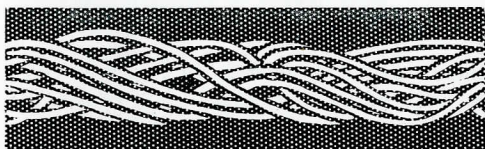


FIG. 18.—Worsted yarns.

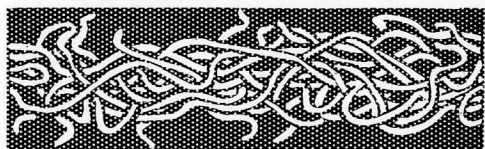


FIG. 19.—Woolen yarns.

most firm and enduring of wool fabrics.

The beauty of worsteds is in the weave. Serge, gabardine, wool crepe, covert, and men's suiting represent the plainer types. Because of the smooth surface of worsted, which resists dust, it is an excellent clothing fabric for busi-

#### Wool

Wool is the fiber from the fleece of sheep, lambs, angora goat, alpaca, camel, or Cashmere goat. It may be fine or coarse and fibers are from one-half to twelve inches long. Fibers used for clothing are seldom more than three or four inches long.

Wool possesses natural qualities that make it ideal for clothing. Its elasticity makes good wool fabrics feel springy when crushed in the hand and keeps them from wrinkling easily. It absorbs

There are good and poor qualities of wool fabrics, depending on the kind of wool used, the way it is spun into yarn, the construction of the fabric, its dyeing and finishing.

Good wool is recognized by its fineness, softness, and elasticity. Poor wool is harsh, coarse, and inelastic.

Woven woolen fabrics are of two classes: worsteds and woolens. Worsteds are made of the long finer grades of wool. Worsted yarns are even, fairly smooth, and strong. They can be made into the

ness and school wear. Generally it is strong and holds creases and pleats and seldom sags. Because of its hard surface it may become shiny from wear.

Woolens are made of uneven, loosely-twisted threads often napped after weaving. Flannel and broadcloth are examples.

The beauty of a good woolen fabric is in the finish. It is more elastic and softer but not so strong as worsted. Wool fabrics are often made of a combination of woolen and worsted yarns.

Novelty fabrics are produced by different combinations of yarns and weaves. To test the quality of novelty fabric, examine the firmness of the weave, the durability of the yarn and the security of novelty effects.

Other fibers such as cotton, silk, and rayon are frequently woven with wool. This may make a cheaper fabric, but it will be less warm and will wrinkle more easily than wool. It may also be more difficult to press and will hold a press less easily. Consider the use of the garment you are making when selecting a wool fabric.

*Test:* a wool thread burns slowly. It does not flame but rolls up in a small black ball and gives off an odor like that of burning hair.

### Silk

Silk is a beautiful, durable fabric. It is made in many different weaves and finishes and is suitable for street, travel, best, and party dresses. It is the longest, strongest, finest, and lightest weight of all textile fibers. Silk is the product of the silk worm, spun as a cocoon around itself. Raw silk contains a gum that must be removed before the fabric can be used.

Since silk is a luxury fiber and loses considerable weight in this degumming process, metallic salts and other substances are often added to replace this loss of weight. The product containing not more than 10 to 15 per cent of weighting is called "pure dye silk."

When it contains more weighting, silk is known as "weighted silk."

Most pure-dye silks have a slippery smoothness. They are soft and pliable and usually have a natural luster. They may be dull and mossy in texture, as well as soft and pliable.

Heavily weighted silks have more body than pure-dye silks, but are less elastic and pliable. They wrinkle badly and may cut along the seams and lines of stitching and soon split wherever there is wear.

Spun silk is made from short fibers that come from tangled, broken, or imperfect cocoons. Spun silk may also be made from the waste resulting from the manufacturing or from "wild silk," which comes from uncultivated silkworms. Spun silk is used extensively in velvets, summer wash silks, underwear, and for combining with other fibers.

Since it is impossible to tell how much weighting silk contains by the way it looks or feels, it is a good plan to look for a label stating "pure-dye" or



FIG. 20.—Source of silk and magnified fibers.



"weighted." An even surer way is to test it yourself by burning a small piece. Touch a match to a small piece. Pure-dye silk burns rapidly and gives off an odor similar to that of wood and is easily extinguished. It leaves tiny black beads on the edge of the sample. Weighted silk burns more slowly and leaves a larger amount of residue. The odor is not so strong as that of "pure-dye silk."

### Rayon

You learned about rayon in the Summer Wardrobe project. (Review page 22.) Rayon is one of the very important textiles available for clothing, and is usually less expensive than wool and silk.

Rayon has undergone great improvement since its discovery as a textile material. Two main objections, its low breaking strength particularly when

wet, and its high luster, have largely been overcome. More than 75 per cent of the so-called "silks" are rayons.

Cotton, linen, and regenerated-cellulose rayon flame and burn quickly like paper with an odor like burning wood. Acetate-rayon yarn burns more slowly, melts, and forms hard, black, gummy beads. The sample will pucker and curl instead of lying flat. The odor is distinctly aromatic and somewhat acrid. Another test for acetate is to touch the extreme tip of a hot iron to

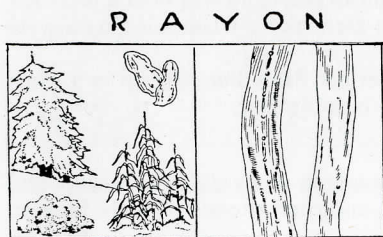


FIG. 21.—Sources of rayon and magnified fibers.

inside edge of a seam. If acetate, the fabric will melt; all other fabrics scorch. Acetate rayon also can be distinguished with a drop or two of acetone fingernail polish remover. Untreated cellulose-acetate rayon will dissolve immediately, while cellulose rayon and natural fibers will not be affected.

### Other Fabrics

*Nylon* is made from coal, air, and water. It is very elastic, resembles silk more than any other man-made fiber, and has high tensile strength.

*Vinyon* is made from salt, coal, lime, and air. It has high tensile strength, is about as elastic as real silk and is resistant to water, alkali, and acids.

*Casein fiber* or *lanital* is made from skim milk. It resembles wool, does not shrink, is less elastic, and is moth resistant.

*Fiberglass* is made from glass after an extra refining operation.

*Soybean fiber* is similar to wool in chemical and dyeing properties, and is moth resistant.

### Plain or Figured Material

If there is a design in the material, such as prints, plaids, or stripes, there are some special things to think about. Because the interest will be in the material and because the seam lines will show very little, a simple pattern should be selected.

Study the print and ask yourself if the figures are spotty, so that the eye jumps from one to the other. This happens when the figure is very much



lighter or very much darker than the background. Large prints (figures) are best if not too bright. On the other hand, small figures may be bright because they distribute the color more evenly and make it easier to wear the bright colors which are too conspicuous to wear in larger masses.

Large figures or plaids require careful matching, so consider this in your plan. They also make the person appear larger. A girl's own coloring is emphasized or subdued by the color she wears.

A girl's personality will usually influence her choice of color. A quiet, retiring girl does not often choose a bright, bold print. If she does, she must expect to be completely eclipsed by her dress. Prints may be geometric, conventional, or naturalistic. A small, dainty, feminine type of girl is very likely to choose a small, conventionalized floral design, while the more vivacious, active girl will prefer a gayer color and a more geometric design.

Plain materials have a difference in *texture* or surface finish. The texture makes some difference in the purpose; for example, satin suggests a more formal occasion than rough crepe, although fashion often influences this feeling. Heavy, thick materials increase one's apparent size. Loosely woven materials are difficult to work with, pull out of shape easily, and may not wear well. Some napped materials soon wear threadbare.

### Prepare Your Materials

Wool of all weights, for all types of dresses and suits, should be sponged before being used in order to take care of shrinkage. Some fabrics are guaranteed to be shrunk. Sometimes the store gives this service; if not, you will have to do it yourself.

An easy way to shrink wool dress materials is as follows: Unfold the material and press half of it up to two or three inches of the center crease. Press the other side; then press the crease. This method will prevent difficulty in handling. Steam the material gently with a moderate iron, using a dry pressing cloth over a wet cloth. Do not push the iron over the cloth. Be sure to stop pressing while the wool is still steaming and before it is completely dry. Then allow it to dry thoroughly before cutting the garment. If the selvege draws, clip it every few inches.

Straighten the ends of your material. This may be done in some materials by tearing; with others it is necessary to draw a thread and cut on this line.

### Remaking a Garment

Did your inventory show some garments on hand that could be remade or restyled? If not, perhaps your mother may have on hand some garment which may be remade as one of the garments for which your budget calls. Since you have planned your wardrobe, you may have discovered you do need a garment of this sort, so it may be made for a child if you wish. Frequently an adult's garment can be made over for a younger brother or sister when there would not be enough material for you.

Remaking a garment frequently takes more time and more skill than making a garment from new material. However it may pay because it saves the price of new material and makes it unnecessary to store the old. Remade garments may be as attractive as new ones or even more so. To have the re-

making economical the old materials must be good enough to pay for the time and energy put upon them. The remade garment may be made of wool, silk, or other winter-wear material in good condition. Two old garments may be combined. To have the final result attractive, careful planning is necessary. Steps are as follows:



FIG. 22.—A remade garment.

1. Dusting and ripping.
2. Inspecting.
3. Mending.
4. Cleaning and pressing.
5. Dyeing.
6. Selecting the pattern.
7. Cutting, fitting, and making.
8. Finishes.
9. Pressing.

*Dusting and Ripping.*—Look the garment over carefully. Shake it well and then brush it thoroughly, especially along the seams. If possible, do not use pieces that are worn shiny. Study its possibilities and plan to use the material to its best advantage. It would be interesting to take your garment to club meeting and there have a discussion on plans for using it. In a club one often finds girls who are quite clever in seeing the possibilities in making over garments.

Remove all the trimmings, such as braid and buttons, rip out the hem, and rip the seams. Do not spend time ripping small pieces unless you think you will need to use them. If there is sufficient material, you may cut the seams off instead of ripping them. Use your time to advantage. In ripping, pull the threads where possible. Where this cannot be done, cut the threads carefully, for *it is easier to be careful than to mend later*. Sharp scissors or a razor blade may be used. Pick out all the threads before steaming as this will help the needle holes to disappear more quickly.

*Inspecting.*—Inspect each piece for spots. If any are found it will save time to have them marked by running a thread around them before the piece is cleaned. Then they can be given special care in the cleaning. If there are no spots, the material may be freshened by pressing.

*Mending.*—Find all the weak places by holding the pieces up to the light and pulling the material carefully. If there is mending or darning to be done, the material will need to be pressed carefully after it is darned, before the pattern is laid on it.

*Cleaning and Pressing.*—Cleaning may be done with gasoline or a commercial cleaner, or with soap and water. If the garment is to be washed, use soft water and a good mild soap. Dissolve soap beads or flakes in a small amount of hot water. Make a good lather and cool to a lukewarm temperature. Use water of the same temperature for rinsing. Squeeze the cloth gently in the suds rather than rub it between the hands as one would a cotton garment. Press out water by rolling in a Turkish towel. Press when nearly dry. When



pressing the pieces be careful not to stretch them out of shape. *Always press with the grain of the material.*

Gasoline, benzine, alcohol, or a commercial cleaner may be used for cleaning or for removing grease spots. *Use these cleaners only out-of-doors away from heat or flame.* To remove spots rub the spot gently, using inward strokes, until the fabric is entirely dry. This will prevent leaving a ring in the material. If a commercial cleaner is used, follow the directions exactly as they are given.

*Dyeing.*—If the garment needs to be dyed, you may have it dyed or you may do it yourself. A different type of dye is used for cotton and linen from that for wool and silk. Therefore judgment should be used in selecting the dye. The process is simple but the work must be done with great care and according to directions on the package for satisfactory results.

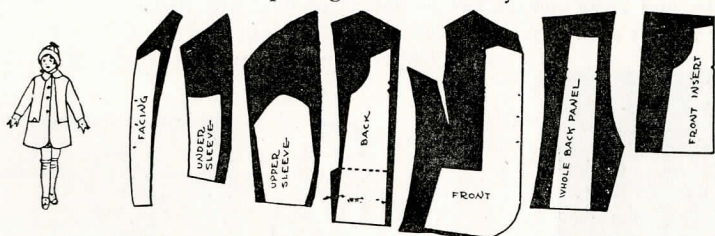


FIG. 23.—Lay out all pieces of the pattern before cutting.

*Selecting the Pattern.*—When selecting a pattern it is necessary to take into consideration the amount of material you have and the size of the pieces. Patterns which combine two materials may be a good choice.

*Cutting, Fitting, and Making.*—Before cutting of material is done it is always well to lay out the entire pattern on the material. It may be necessary to have seams in conspicuous places, but with careful planning this need not be objectionable. Often seams may be concealed by tucks, trimming, bands, buttons, pockets, or other trim, if carefully planned in the beginning. Remade garments require great care in fitting and skill in making, but when carefully planned, fitted, and made, are often as satisfactory as new ones.

*Pressing.*—This is an important factor in making a remade garment look tailored. To do this one needs a good iron and a well padded ironing board. Press each step as it is completed. See Pressing page 49.

#### Tailored Finishes

Tailored finishes will help to give remade garments a tailored look. Review Tailored Finishes, "The 4-H Girl's Summer Wardrobe."

#### Restyling

A few changes may often bring a last year's garment up-to-date. Often the changing of the neckline, sleeves, length of skirts, or adjustment in fitting will improve the appearance of an old dress and make it look new.

Often one dress may be made from two by the use of a pattern that calls for contrasting materials, or a small amount of new material may be purchased for the yoke and sleeves.

Skirts may be lengthened by adding tunics or yokes.

Wide collars, if becoming, may be added to cover worn or mended places.



## Fifth Meeting

### CHOOSING AND MAKING THE WINTER DRESS

**W**HAT TYPE DRESS shall I make? The answer is, what do you need? Do you stay at home? Do you take part in sports or attend games? Do you go to school or to work? Do you go to church? Do you attend movies, parties, afternoon teas, or dances? Review your wardrobe study to determine what you need and can afford.

*School clothes* are simple, serviceable, and tailored. Some sports clothes may be classed as school clothes. The school dress should be easy to wear, easy to get into, and large enough not to restrict or bind any part of the body. Firm sturdy weaves such as wool or cotton tweeds, flannels, serge, gabardine, jerseys, wool crepe, or novelty woolens make good choices.

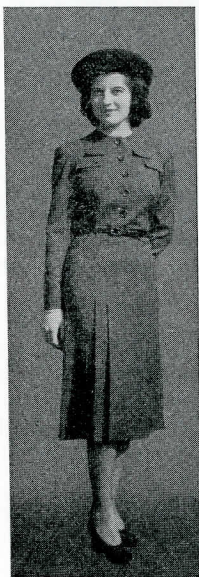


FIG. 24.—School dress.

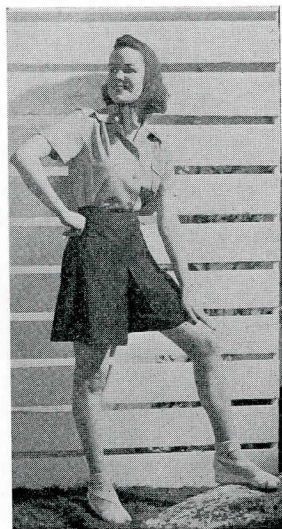


FIG. 25.—Sports clothes.

*Sports clothes* are plain, serviceable, and comfortable. Shorts, slacks, sun-backs, culottes, sweaters and skirts, simple one or two piece tailored dresses are included in sports clothes. Denim, khaki, tweeds, flannels, durable rough silks, or the heavier service fabrics are suitable.

*Street or best clothes* require tailored designs and finer fabrics such as wool crepes, sheers or silk crepes, worn with trim shoes, a hat, and gloves. The lines of street or best dresses are usually very simple with a small amount of trim such as tucks, pleats, shirring, godets, machine stitching, or scallops. The tailored suit or dress is excellent for street or best wear. Suits worn with tailored

blouses or sweaters are suitable for school, office, or street. When worn with softer, daintier, finer blouses, they may be used for afternoon wear.

*Afternoon dresses* or suits are similar to those chosen for street or best wear. Afternoon dresses are chosen to enhance the appearance of the wearer through line and color. Softer, less tailored designs may be selected in one or two piece dresses or dressmaker suits.

For *informal parties* and dances the dress with a street length skirt is most appropriate, whereas dresses with long skirts, brighter colors, and more intricate lines are better reserved for more formal wear. Under electric lights bright colors are softened, losing their boldness. Long skirts are graceful when in repose or when swirling on a dance floor and lend grace and dignity at a formal tea.

### Choosing the Design

Did you ever realize that when you dress you are making a picture for your friends to see? Will it be a pleasing picture? Or will you fail to make the best of your good points?

People often do not know why they like a beautiful painting or an attractive costume, but a few principles apply to both. A good design, whether it be a costume, a picture, or a piece of furniture, is satisfying because it conforms to certain principles or rules.

First, a good design is well balanced; that is, it is equally interesting on both sides of its center. To be well balanced the design for a dress need not always be the same on both sides of the center line, although it often is. If the two sides are different, the more important attraction is placed nearer the center, just as in balancing a teeter board, the heavier person must sit nearer the center than the smaller person on the other end.

Second, good design has some part which is emphasized more than others. We say it has a "center of interest." In the entire costume the face is usually the center of interest. But in the dress itself there is one part which attracts more attention than any other. Fashion often dictates which part of a dress should receive most attention. Sometimes the shoulders are emphasized by big sleeves with plenty of fullness. Sometimes neck lines and collars receive most of the attention. Attractive sleeves and cuffs emphasize or call attention to nice hands and wrists; unusual belts and sashes emphasize the waist.

Third, a costume must be well proportioned. This means that there is a pleasing relationship between all parts. Spaces are not so interesting to us if



FIG. 26.—Street dresses.

they are all the same size. The costume is divided by belt lines, by jacket hems, or by lines of trimming. The hem line of the skirt is an important line in dividing the entire figure. The hem of the jacket also divides the figure. If the figure is tall and the jacket is a very small bolero, the proportion may not be pleasing because the length of the jacket may be too short for the length of the skirt. For this reason tiny buttons unless arranged in groups, are sometimes out of proportion on a dress worn by a large person. Other examples of poor proportion are hats that are too large for the face, large puffed sleeves that are too heavy for a small person, large purses carried by a small girl, or dainty small purses carried by a large girl.



FIG. 27.—Party dresses.

Fourth, parts of a dress or costume must combine agreeably. This does not mean they must be alike. If the design in the dress material consists of curved lines as found in so many floral prints, a straight tailored collar made of stiff heavy material would not harmonize, but a soft dainty ruffled collar would be a good choice. A dress is usually becoming if its color harmonizes with the coloring of the person wearing it.

#### The Best Color

How can I use colors that will emphasize my good features and minimize my poor ones?

You should analyze your personal coloring and determine whether you fall into the cool, warm, or intermediate group. As a rule the cool colors look



best on people who have light hair, fair complexions, and blue or gray eyes. Girls with black hair, blue eyes, and fair skin are also a cool type. Warm colors are more becoming to those with dark hair, dark complexions, and brown or hazel eyes. The in-between group of medium blondes and those with brown hair and blue eyes or light hair and brown eyes may fortunately wear any hue, providing that the value and intensity improve the complexion. When selecting a colored fabric hold the material against the skin of the face to see what it does to the color of the hair, the eyes, and especially to the complexion.

Bright colors may be worn for sports wear or in rough textures worn in the daytime. In the evening the electric light softens them, and they can often be



FIG. 28.—Informal and formal balance applied to dress.



FIG. 29.—Improving a dress by removing excess trimming.

worn quite effectively. Bright colors may also be used in small amounts for notes of interest and accent on dark or neutral dresses. They are worn best by the smaller more lively, cheerful persons who have much energy.

Soft, more subdued colors may be chosen by girls who are quiet and shy. Large quantities of bright color would eclipse such a personality entirely and make her clothes too prominent.

White makes a figure appear broader and shorter; black makes a figure appear taller and more slender.

Girls with sallow complexions may wear grayed cool or grayed warm colors. Girls with flushed complexions may wear darker values of cool and warm colors. A white collar will relieve the conspicuousness of an unbecoming color near the face. When selecting colors for day wear, be sure to look at them in the daylight. When choosing colors for evening, to get the true effect, examine them on yourself while standing under artificial light.

### Harmonizing Colors

Good taste requires that colors in their intensity should be used sparingly and with care. Review Color Harmonies, "The 4-H Girl's Summer Wardrobe." Colors that harmonize give a pleasing effect. These colors are unified or "keyed" as each color has something in common with every other color. Some of the ways in which colors may be "keyed" to each other are:

*By Mixing.*—Two principal or neighboring colors may be keyed by the color between which contains some of each of the colors. Red and blue may be keyed by the use of violet.

*Through Veiling and Topping.*—One color placed over other colors will key them. Using beneath a printed voile dress a slip which harmonizes with one of the colors in the print will bring these colors into a more pleasing harmony.

*Through Tying.*—Colors which are not pleasing when used together may be harmonized by the use of a neutral tone, such as black, white, gray, tan, silver, or gold.

*Through Texture.*—As a rough texture absorbs light, it has much the same effect on colors as graying them. Therefore, colors which would appear in-harmonious in a satin fabric may be used satisfactorily in a coarse wool.

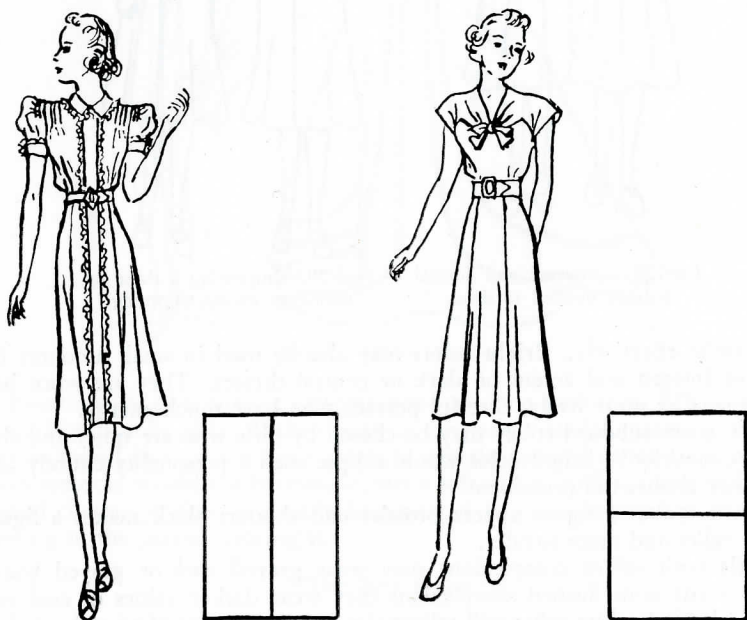


FIG. 30a.—Up and down movement carries the eye up and down, making the rectangle appear longer. Crosswise movement carries the eye from side to side and creates the impression of greater width.

### Color Balance

Balance is the first essential for good color arrangement. It should give a feeling of rest. By balancing, one aims to equalize the power of attraction of the colors combined by having one color predominate, with others subordinated to it. *A small area of a bright warm or light color balances and accents a large area of a dull cool or dark color.*

### What Lines are Becoming to the Figure?

Principles of design are the same for winter as for summer dresses. Consider the proportions of your figure and the lines most becoming to your proportions.

The lines in a dress, suit, coat, or in fact in any article of wearing apparel may tend to make you look smaller or larger, taller or shorter than you really are. Select a design which will make you look as nearly normal in figure as possible.

*If I am tall and thin I will choose:*

Softly draped clothes rather than close-fitting ones.

Contrasting two-piece dresses or jacket suits.

Wide belts and those of a color contrasting to that of my dress.

Square and round necklines rather than V-shaped, providing they are becoming to the shape of my face.

Yokes or dropped shoulder lines on my dresses.

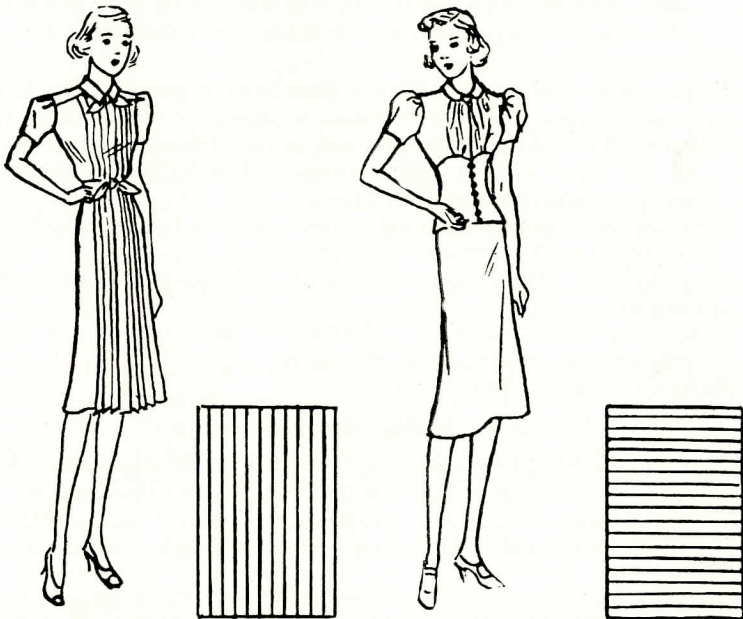


FIG. 30b.—Up and down movement with many close lines makes the rectangle appear wider. Horizontal movement with many close lines makes the rectangle appear longer.



Wide panels in skirts to accent crosswise movement.  
Capes and cape collars which will add width to my figure.  
Contrasting cuffs or gloves which will call attention to my hip line.  
Rough, heavy textures which will make me appear heavier.

*If I am tall and stout* I will try to:

Wear simple, softly fitted clothes with a minimum of detail which will lessen the bulk of my figure without adding anything to my height.  
Select a happy medium between the tightly fitted clothes and those which are very masculine in line.  
Select diagonal lines in my dress which will be flattering because they will add neither height nor width to my figure.

*If I am short and thin* I will try to:

Wear clothes that are in scale with my figure; that is, small designs in fabrics or designs with dainty trimmings.  
Select soft fluffy fabrics and avoid close-fitting garments that accent my thinness.  
Avoid extremely high-crowned hats or high-heeled shoes that will accent my thinness through height.

*If I am short and stout* I will try to:

Wear the simplest possible design in my clothes, omitting trimming details such as ruffles, big collars, wide contrasting belts which will add bulk and heaviness to my figure instead of concealing it.

Emphasize vertical movement in my dress by using perpendicular pleats, panels, draping, or lines that tend to slenderize my figure. I will avoid all rounded or horizontal lines at the neckline or in the design of the dress, such as yokes, dropped shoulder lines, contrasting jackets, round collars, and cape lines.

Keep the center of interest in my costume near the face in order to add somewhat to the height of my figure.

Keep my belts fairly narrow and always of the same color as the rest of the garment.

Have softly fitted lines, since a tight line or any appearance of strain calls attention to the size of the figure.

Stress diagonal lines and V-necks.

### **Tools for Sewing Silk and Wool**

For your work with silk and wool you may need to add a few extra pieces of equipment to your sewing basket. Check the shears to be sure that they are sharp and cut smoothly; have slender sharp pins that will not mar your fabric; use tailor's chalk, purchased at the notion counter; and odds and ends of silk thread for basting.

Collect your equipment, prepare a large smooth table for cutting and provide a good light. Oil the sewing machine several days before you begin your dress so that the oil will be distributed and less likely to spot your material.

Before stitching, test your machine with a folded strip of soft cotton in order that any excess oil may be absorbed.

### Helps in Making School Costumes for Winter Wear

Dresses, suits, coats, and ensembles of wool usually are expensive. As a girl expects to wear such an outfit for two or more years, she wants it to look up-to-the-minute all that time. This means that she must give careful thought to every detail.

Before either style or material are chosen, good fashion books should be studied to learn what are basic styles that promise to be good as long as the girl expects to wear the outfit.

A conservative rather than faddish style will always be the better choice. A youthful rather than a mature design is more becoming.

*Material.*—Choose fabrics that are both serviceable and fashionable. Consider the color in relation to the number of years the outfit must serve. Bright colors, plaids, and stripes may become tiresome if they have to be worn for a long time. They are usually not so adaptable to a wardrobe as a more stable color such as black, navy, brown, or beige, and they are more easily remembered by others.

Plaids and stripes require extra yardage to allow for matching. Before cutting out a single pattern piece, the plan for placing and matching stripes or plaids should be carefully worked out so as to avoid errors.

Choose lining materials that are comparable in quality to the jacket or coat material. Colors that match closely are always good. Contrasting colors or prints limit the use of a coat, and unless one is very sure of the choice there is danger of the garment's looking home-made.

*Construction.*—A high-grade pattern, correct in size, is a good investment. To be certain of fit and becomingness, try a muslin model. All changes should be worked out before cutting into the wool.

A good pattern has a detailed and well-illustrated construction chart. Follow it carefully, as that is one way to learn the professional touches that keep clothes from looking home-made.

Examine high-grade clothes in stores. Notice how linings are put into coats and jackets. Look at finishes and proportions, also at color combinations and trim.

Work for flatness of construction. If seams are bulky, neat pressing is difficult. Use silk-ribbon seam binding, not bias, for straight-edge finishes. Bias silk binding is better suited to curved finishes.

Always steam-press seams and finishes in wool garments as they are being made. By the time a wool garment is finished it should need very little final pressing.

### Helps in Selecting and Making Best Dresses

A girl's best dress usually needs to be adaptable to different occasions where either tailored or semi-dressy clothes are worn. She will as a rule find that an in-between style is best; that is, neither severely tailored nor fussy.

*Material.*—For a best dress to be worn in winter, silk or rayon is most used. Choose material that does not wrinkle readily and that can be easily and neatly cleaned and pressed.

*Style.*—Often the simplest dresses are the smartest. Material with dress-maker treatment such as tucking, shirring, or pleating holds endless possibilities for individuality. Contrast, if desired, can then be in the accessories.

Study the full-length effect when contrast is used in a dress. Take care that the masses of contrast are few and proportionate, not overdone or spotty in effect.

*Construction.*—Materials used in best dresses often require some seam finish, depending on the particular fabric. Self-stitched seams, double-stitched seams, and overcasting are finishes suited to silks and rayons except “sheers” which may need to be French-seamed or net bound.

### Party or Evening Costumes

Party or evening dresses are worn little compared with other outfits, yet a dress and all the necessary accessories may in the end prove expensive unless carefully planned. When the amount that can be spent is decided upon, work out the expenditures so as to have comparable quality in every item of the outfit. To spend all on a dress, leaving nothing for proper footwear, foundation garments, or accents, is bad planning. Street shoes with an evening dress spoil the whole effect. Every part should be related in type and quality.

In choosing materials and styles, consider whether or not a special slip will be required. Will suitable footwear be within the allowance, and will special jewelry be necessary? Plan every detail before buying any one item.

*Materials.*—Dress materials may suggest youthfulness. Girls want materials to be simple and practical rather than showy and perishable. Then a dress can be kept fresh and dainty for every occasion at little or no cost, whereas fragile fabrics are expensive to keep in proper wearing condition. Cotton nets and laces make practical year-round party or evening dresses. Velvetene is right for a winter evening dress, and crinkled organdie, voile, lawn, and piqué, gingham, or prints are good in summer.

*Style.*—Unless a girl wears evening dresses a great deal, she is likely to find them more difficult to plan successfully than daytime dresses. Helpful ideas can be found in high-grade fashion books. Even then, choice between styles suitable for girls and those for women is necessary. Dresses that are too old or sophisticated detract from a young girl's appearance; those with an air of youthful simplicity are more becoming and attractive.

Choose lines that flatter the figure and give length, slimness, and center-front interest if the girl is short and plump. If she is tall and slender, puffy sleeves, broad necklines, contrasting sashes, and full skirts may be flattering.

*Color.*—Colors that are either clear or dainty, depending on individual coloring, are usually becoming to girls. Dull, harsh or grayed colors are not good for evening. Before buying, test the color and its effect on individual coloring under night lights, as some colors become duller, others more intense under artificial light.



*Slip.*—A sheer dress requires a special slip. Remember to keep its line and color in close harmony with those of the dress. The slip's purpose is to supplement the dress, so that it must be simple. A color brighter than the dress, or a fancy trim, often causes the slip to compete with the dress for attention. The length of the slip, like that of the dress, must always be checked carefully for evenness. And it must be very nearly the length of the dress.

*Footwear and Accessories.*—An evening dress requires harmonious footwear. Street shoes are not appropriate. With a dress of voile, piqué, or organdie, appropriate lightweight sandals can be had at a cost less than that for footwear suitable with more luxurious materials, such as satin and taffeta.

Accessories—necklace, bracelet, flowers, and the like—are well chosen only if they enhance the girl's appearance in her evening dress. Care must be taken not to wear too many accessories. When in doubt as to their value, to omit them is usually wise. Class rings, most watches, and other daytime jewelry are not appropriate with evening dresses.

## Sixth Meeting

### FITTING THE DRESS

**T**HERE ARE TWO REASONS why we fit garments: First, to fit the form of the individual, and second, to keep the threads of the fabric horizontal and vertical. A well fitted garment will allow freedom of movement without being too large. The style and use of a garment determine how it should fit. The garment should be easy fitting over bust, hips, and across shoulders. Fitting involves the establishment of various body lines such as neckline, shoulder line, armscye line, underarm line, waist line, hip line, hem line.

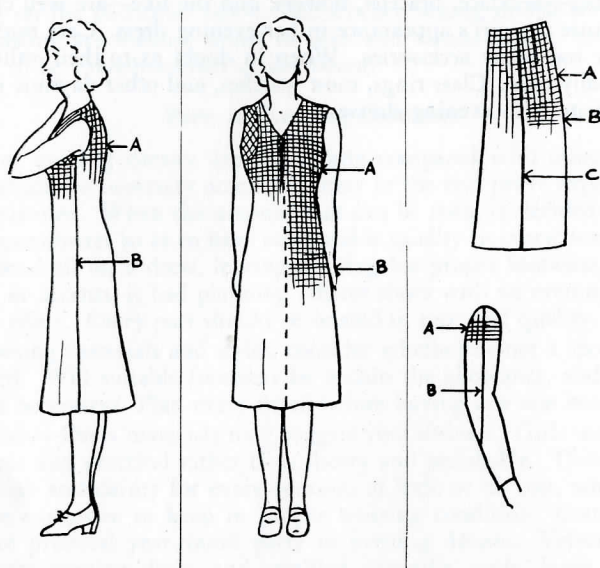


FIG. 31.—The correct position of crosswise (A) and lengthwise (B and C) threads in dresses, skirt, and sleeve.

#### Helps for Testing the Fit of a Garment

1. The garment should be comfortable without excess fullness.
2. The woof threads should be straight around the figure at chest, bust, hips, and parallel to the floor. (Except on bias-cut garments.)
3. The warp threads should be parallel to the center front and center back and perpendicular to the floor.
4. The underarm seam should fall directly from the center of the arm pit and be perpendicular to the floor.
5. All structural lines of the garment should be related to the lines of the figure.

#### Test for a Well Fitted Sleeve

1. Neither the body of the blouse nor the sleeve should feel tight or draw at any point when the arm is bent forward or the hand lifted to the head.

2. The woof threads should be parallel to the floor at the largest part of the upper arm.
3. The warp threads should be perpendicular to the floor, dropping from the highest point of the shoulder to the elbow.
4. The center of fullness at the elbow should come at the point of elbow when bent.
5. The dart or opening (if any) from waist to elbow should be in line with the little finger when the palm of the hand is turned toward the floor.
6. The inner seam should be in line with the base of the thumb when the palm of the hand is turned toward the floor.
7. There should be no fullness in the lower half of the sleeve at the armscye unless the upper arm is very fleshy.

### Procedure in Fitting

Have the smallest possible amount of bulk to handle at one time. A dress is usually considered in three main parts: Blouse, skirt, and sleeves. Have details of working plan in mind. Make each part as complete as possible for the first fitting.

When preparing the blouse for the first fitting, (1) baste any darts or tucks, (2) gather any full areas which need to be gathered, (3) baste any seams which join yokes or decorative seams using kind of seam best suited to the problem, (4) baste shoulder seam, (5) protect neckline from stretching. If there is any danger of neckline's stretching, place a row of basting or stitching along it or baste a narrow selvage around it, taking care not to stretch it while thus protecting it, (6) pin underarm seams.

In preparing sleeve for first fitting, (1) mark the grain of the material at the top of the sleeve and the point at which it touches the shoulder seam (colored thread may be used). Make any decorative seams, tucks, puffs, etc., (2) baste in elbow or other darts, (3) baste seam, (4) put running stitch around top half and draw up so it will cup. This will help to ease in the fullness properly.

When preparing the skirt for the first fitting, (1) baste any decorative seam, (2) baste in tucks, pleats, or darts, (3) make and finish inside belting or lining if skirt is to be hung from a lining or if it is to have an inside belt. It is necessary to do this as a skirt cannot be satisfactorily fitted unless it is fitted to the same belting or lining to which it is to be permanently attached, (4) baste sections together, (5) put on foundation garment to be worn with the dress, (6) put dress on right side out. Settle it correctly on shoulders. See that the person being fitted stands in good posture. If there is a belt, pin it in position, then note the following: *Center front and center back* lines should hang straight with the figure and be at right angles to the floor. The *shoulder seam* should lie along the top of the shoulder, ending slightly back of the tip of the shoulder-bone. The *underarm seam* and the *side seam* of the two-piece skirt should fall straight to the floor from a point directly under the arm, or slightly toward the back. Seams in gored skirts should fall straight to the floor. The *normal armhole* is a curved line resting on the bone at the top of the shoulder and falling straight downward for three or four inches, both back and front. Placed slightly forward, it will give a softer, wider, and more feminine shoulder line.



Underneath the arm the armhole should not be too low nor too large. The line should go straight across the seam and not be pointed at the seam line. The *skirt length* should be becoming to the wearer, without varying too far from the accepted fashion. The *belt line* should be becoming to the wearer.

Check carefully lines at neck, shoulder, armscye, waist, and hip line and darts. Make necessary changes.

After the first fitting remove garment carefully from the figure so as not to lose any pins. Lay it on the work table. Mark the new lines. Mark the alterations on the armscye underarm, shoulder, hip, and sleeve seam. Pin and baste all parts of the garment together on the corrected lines for second fitting. Put garment on figure and note carefully all points of correction. Make any minor changes. If the alterations have been carefully made there should be no changes necessary and permanent stitchings may be made.

### Helps in Fitting

Easing in fullness, shirring and the use of darts often helps in keeping the lengthwise and crosswise grains of the material in their correct positions when fitting a garment.

### Darts and Their Use

Besides adding fullness, darts lift the material so that the thread runs vertically or horizontally with the lines of the body. Darts are usually placed at the shoulder, center back of neck, under the arm, and at the waistline between the underarm seam and the center front or back. The shoulder and underarm darts are the most used. The shoulder dart is placed in line with the point of the breast and just past the center of the shoulder seam. It acts as a pad for the hollow in the shoulder line.

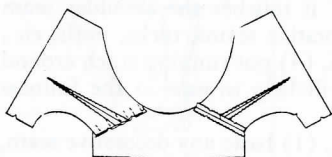


FIG. 32.—Shoulder darts and their construction.

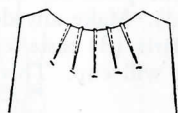


FIG. 33.—Darts at the back of the neck.

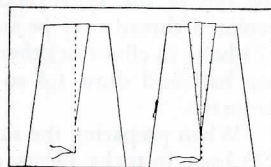


FIG. 34.—Detail of dart.

The underarm dart is so placed that it will point diagonally toward the point of the breast, and should not be placed closer than one inch below the armscye. The width of the dart will depend upon the fullness required. If much fullness is required, two or more darts placed in groups may be used instead of one large one.

The secret of perfection in making darts is to stitch a straight seam and to end the dart perfectly so that it does not pouch at the end. Always avoid a sharp angle at the end of a dart. To do this, taper the seam to a point, stitching for a short distance beyond the end. This allows the dart to taper gradually. Slash the dart open along the entire length and as near the point as possible, then press the seam open and flat, pressing toward tapering end of dart. Thread ends need to be fastened neatly and securely. The edges may be overcast with matching thread and loose stitches.

## Seventh Meeting

### DECORATIONS AND FINISHES FOR THE WINTER DRESS

**A**LL DECORATIONS and finishes are a part of the completed effect of a dress and should be planned before the dress is cut. Decorations or trimmings on a dress may be used to make the individual more attractive and to add to the beauty of the dress itself. They may be used (1) to add color, (2) to add emphasis, (3) to bring out beauty of design in fabric. The trimmings may enhance or spoil the appearance of the dress depending upon the care in selecting and in making them. They detract when there are too many or when unrelated in texture, type, or color to the dress itself, to the personality of the wearer, or when inappropriate to the occasion. A well designed costume has its center of interest somewhere near the face and has no more than two or three minor or subordinate interests. More give a spotty appearance causing the observer's eyes to jump from one interest to another with a restless movement. For example, the secondary or subordinate interest may be the pockets, belt, cuffs, or at the hip line, depending on the build of the wearer.

Inexpensive ready-made dresses are often over trimmed or have trimmings so cheap looking that they detract from the style and material of the garment. Such trimming may be removed from the dress to improve its design quality.

#### Your Figure

You have studied your physical characteristics and no doubt have found that you possess some that are pleasing and some that are not. Perhaps some are out of proportion. In planning a costume, each girl may emphasize her pleasing features and minimize her less attractive ones through the correct use of line, thus giving the effect of having a more perfect figure.

#### Your Personal Characteristics in Relation to Line, Color, and Texture

Your personal characteristics are as important as your figure in determining the becomingness of a dress or costume. Personality is all of one's characteristics or traits as expressed through one's features, size, carriage, coloring, the way one talks, and everything that makes one an individual. Some personalities are strong, striking, and forceful while others are quiet, submissive, and retiring. Still others have some characteristics of both groups.

*Line:* The girl who has strong and forceful personal characteristics will find that striking effects will be becoming. She will not need the softness that is more becoming to the daintier type. Girls of the strong, forceful, dignified, or efficient type will likely find that straight lines and larger unbroken areas will be becoming. The smaller more dainty type will find less severe lines and smaller broken areas more in keeping with her personality. The softened lines may be obtained by the use of curved, round, and scalloped edges; tucks, gathers, shirring, and smocking. The "in-between" group having characteristics of both types should select designs expressing neither one extreme nor the other.

*Color:* Color in dress should be keyed to your predominating quality, coloring, or personality. If your coloring is strong and your personality forceful, vivid colors may be worn in larger quantities. If you are quiet and have delicate

coloring, vivid color should be avoided except in small areas. The in-between type can accent either her dainty qualities or her forceful, dignified ones.

Since the major trimming is usually centered about the face, one needs to take into consideration the skin, hair, and eye coloring. Only color which enhances should be used. Girls with warm coloring will find their best colors among the warm colors and the warm-cool colors. Those with cool coloring will find their best colors among the cool colors and warm colors that are cool in tone as red violet, reds with a bluish cast, and cool browns.

*Texture:* Smooth shiny fabrics like satin make all colors more difficult to wear, as they reflect light into the face thus showing up its imperfections. Satins are least trying when they reflect a soft warm light which increases the flesh tints. Rosy beige and warm off-whites are more becoming than most other colors in shiny-surfaced materials. Satins, while rich and elegant in effect, are generally not appropriate for a young girl.

Crepes and other fabrics of duller textures will be more becoming to the majority of girls since they tend to soften colors and are less harsh against the skin colorings.

Stiff or heavy bulky fabrics as taffeta or tweed tend to emphasize angularity of features or of figure. They also tend to increase one's apparent size.

### Necklines and Collars

Necklines and collars form a frame for the face. They may also influence the apparent shape of the face and should be carefully chosen for becomingness.

A well chosen neckline used with hats and costume jewelry of pleasing lines does much toward making the face seem an ideal oval and in making it the center of interest of the costume.

High close collars shorten the face and appear to increase its width. A low line gives greater background because it gives length.

Square necklines which emphasize horizontal movement increase width while V necklines decrease apparent width.

Round high necklines and collars broaden, while a lower oval or V neckline or collar is more slenderizing.

A narrow oval adds length to the face, emphasizing oval contours.

The long slender oval is usually becoming.

Pointed collars, especially those that fit with a V at the neck, tend to make the face appear shorter.

Clips, brooches, and necklaces likewise form neck lines which affect the apparent shape of the face.

### Buttons

Buttons make an attractive trimming. Spacing is very important. Buttons too small or too large for the space on which used spoil the effect. It should be remembered that buttons accent whatever part of the costume they decorate. Avoid spotty effects by interesting grouping or spacing and pleasing color combinations. Select suitable size buttons for the individual. Before buying, experiment with sizes, colors, spacing, and texture. Scraps of paper or material can be used for this. Worked, bound, or loop buttonholes and covered buttons may add a great deal to the appearance of a dress when well made.



### Belts and Buckles

The width and position of the belt affects the apparent size of the hips and the proportions of the figure. A belt is unnecessary with many styles. A narrow undecorated belt of self material is better for the girl with broad hips or large waistline because it is less conspicuous and adds less width than a wider one. A wide stiff belt is more broadening than a soft one. A belt made on the crosswise thread of the material will wrinkle less than on the lengthwise thread but is not so easily made in many fabrics. A piece of firm muslin, taffeta, or crinoline stitched in with the seam of the belt and turned with it makes a more tailored-looking belt. If the belt is to be washed, both the muslin and the belt material should be pre-shrunk.

Buckles may be covered with material like the dress; they may match the buttons or trimming used on the dress; or in a few cases they may be sufficiently interesting themselves to be one of the secondary points of interest in the dress. Self-colored belts fastened with contrasting buckles that match buttons may draw the eye to the buckle as the dominant point in the costume. Covered buckles, ties, buttons, and various other means of fastening belts may be worked out to give more interesting effects.

### Pockets

Pockets are interesting means of trimming street, sports, or tailored dresses. They aid in breaking up and making spaces interesting. Care must be exercised in the placing since they tend to emphasize the hips and the bust.

### Decorative Stitches

Decorative stitches such as fagoting, cable stitching, overcasting, running stitches, and blanket stitches together with yarn balls, tassels, and braids are trimmings easily made at home. If well done, these add color and interest to an otherwise uninteresting costume. Other trimmings are stitching, piping, facings, pleats, tucks, shirring, and gathers. See Appendix, "Finishes for Winter Dresses."

*Simplicity should be the key note of all trimming.* A simple thing well done adds to the attractiveness of the dress and of the wearer, but too elaborate or too many things poorly made and carelessly placed cheapen the dress and detract from the appearance of the individual.

### Seams

Seams, too, are planned before cutting the dress, as some require greater seam allowance than is indicated on the pattern.

The turned, stitched, or pinked seam, for example, should be  $\frac{3}{4}$  to one inch wide when completed. This requires at least one-half inch seam allowance instead of the usual  $\frac{3}{8}$  inch.

The inside appearance of a dress will be more attractive if the width of seams can be reduced to a minimum.

In planning types of seams to be used think of four things: (1) Weight of material—is the seam bulky? (2) Weave of material—will the seam ravel? (3) Place used—will it give the effect desired? (4) Emphasis—an outside stitched seam for decoration or accent.

If one seam has fullness hold this side toward you with notches together when basting or sewing by hand. For machine stitching have the fullness underneath.

When two seams cross each other, the first seam made should be pressed open and flat before joining to the other. Seams should always be pressed while the garment is being constructed.

Selvages on silk, rayon, or cotton may be left if they are like the body of the material, if they do not show through, and if they can be used in several places. When selvages are left, clip them every three inches. Be sure seams are not twisted. See Appendix for seams, hems, and plackets for winter dresses.

Below are directions for seam turnings:

1. Most dress seams are pressed open and flat.
2. Shoulder seams turn toward the front or are opened.
3. Armscye seams turn away from neckline or outward.  
In novelty cut, gathered, or darted sleeves exceptions may be made.
4. Waist seams turn away from full sections.
5. French or flat-felled seams for underarm and sleeve seams turn toward the front.
6. Flat-fell seams turn with folded edge down on shoulder, outward on armscye, and toward the front on underarm seams.

## **Eighth Meeting**

### **THE COMPLETE COSTUME—CHOOSING ACCESSORIES**

**P**LANNING AND ASSEMBLING a complete outfit for winter wear so that it includes health, beauty in color and design, suitability to occasion and to the wearer, and economy is an accomplishment of which any girl can be proud.

#### **The Well-Dressed Girl Plans Carefully**

In planning your winter costume you need to think carefully about everything you will wear at one time: dress, shoes, hose, hat, underwear, and accessories. A well-dressed girl wears clothing that is simple and conservative; that is appropriate to the time, place, the occasion, and to her individual type. Clothing must be becoming in line and color; it should bring out the good points of the face and figure and call attention away from the less desirable points. The well dressed 4-H girl is dainty and well groomed. She never forgets that no matter how beautiful or becoming a dress may be, unless she has good posture and carriage her charm in appearance is lost. Her clothes are always modest and comfortable.

Remembering these points will help you to appear at your best.

#### **Foundation Garments**

The correct undergarments are important in your winter outfit. A complete underwear outfit or all the undergarments required as a foundation for your dress are to be made or selected by each club girl in this project. (Review Underwear, page 15.)

#### **Harmony of Materials and Design**

In selecting the various articles for a complete outfit it is well to consider carefully whether they belong together. If it is a service outfit as a school, sports, or business costume, the hat, dress, foundation garments, shoes, hose, and accessories should all be of a service type. Each should be simple, attractive, and durable and of a style suited to the service expected of them.

Since an afternoon or party outfit is worn only occasionally, all articles may be of a daintier type. Softer lines as well as daintier fabrics and colors may be chosen in harmonizing the parts of the outfit.

#### **Division of Costs**

Usually attention to the relative cost of the various articles that make up an outfit is helpful in assembling an outfit. Our wardrobe suggested a division of the dollar for outer garments, undergarments, and accessories. This division may not be followed exactly but may serve as a guide. (See page 12.) Often the wisest selections of accessories and undergarments are those that can be worn with several outfits.

#### **Finishing Touches for the Winter Costume**

Because accessories add the finishing touches, they may either ruin a costume or make it. To know how to select accessories wisely solves many of the problems involved in being well dressed.



When you select your accessories ask yourself two questions: (1) Does the accessory really do something for my outfit or is it just something I like and want? (2) Is it popular just at the moment or will it be good on other dresses for a long time?

Accessories if worn at all should be both timely and in fashion. We must know how to select them from the standpoint of service as well as for beauty and suitability. Choose accessories of a type in keeping with your costume. Match colors with painstaking care. If contrast is used, work for a pleasing proportion, avoiding too many spots of the contrasting color.

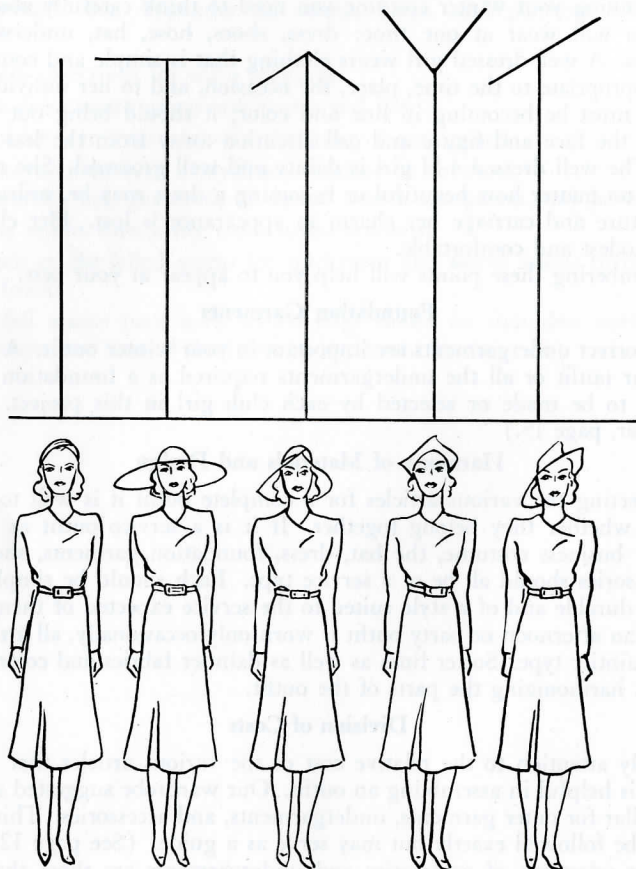


FIG. 35.—The shape of the hat influences the apparent height of the figure.

### Hats

Your hat is the background for your face. If your face is a perfect oval in shape with regular features and you are of average height, you will find most

hats becoming. If, however, you have a long slender face, round face, receding chin, large nose, or are tall, short, plump, or slender you will need to study yourself carefully to determine in which size and shape you look your best.

As your hat may make or mar your costume, it should be chosen while wearing the dress and coat with which it will be worn.

The hat should have a fine relationship both in shape and size to the figure and silhouette of the wearer. Long flowing skirts require a larger mass of hat than short tailored skirts.

Youthful, simply styled hats that are adaptable to more than one outfit are generally the best choices for girls. Plain felts, conservatively trimmed, are more useful than those of satin or other perishable materials, which limit the use of the hat to one outfit.

A few general rules to keep in mind are:

A brim extending across the forehead seems to cut off the top of the head and decreases height of figure and length of face.

A drooping brim also hides the face, thereby shortening and broadening the figure and the face.

Trimming used on each side of the hat emphasizes width.

The turned-up or tilted brim which reveals the face and carries the eye upward increases apparent height of figure and length of face.

Lines which curve high over the forehead heighten and slenderize the figure and face.

Lines in the hat which repeat lines in the face emphasize those lines. A turned up brim calls attention to a turned up nose.

Lines in the hat which are in opposition to those in the face emphasize them. A hat which reveals the forehead exaggerates a protruding chin.

Soft textures and soft lines in hats are easy for the dainty girl to wear; while harsh textures and straighter lines may be suited to the more dignified type.

A hat should not interfere with the coat collar with which it will be worn.

### Shoes

Good-quality, comfortable shoes, youthful in style and simple in design, are best for girls. If they are to serve with several outfits, consider the color, suitability of material, and appropriateness of style in relation to all costumes. Poorly fitted shoes are the indirect cause of many headaches, backaches, and nervous troubles, although we seldom realize it.

Attractive shoes that fit properly can be found, even at moderate prices. Well-made and well-fitted shoes are economical, for one pair of good shoes will usually outwear two cheap pairs.

Shoes that fit the feet provide plenty of toe room with the inner line of the shoe shaping to the foot. They are one-half to one inch longer than the foot, and no more than about one-quarter inch narrower than the foot in a relaxed position. The joint at the ball of the foot rests at the widest part of the sole. They fit the heel and instep snugly. The heel is broad enough and low enough to balance the body well.

The soles should be thick enough to keep the feet dry and keep them from tiring quickly when walking. Soles may be made of leather, rubber, or composition, the last two being used for sports shoes. The uppers are made of the skins of sheep, calves, goats, kangaroos, and reptiles, as well as from various kinds of fabrics.

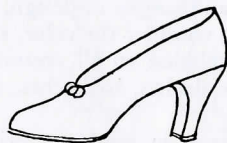


FIG. 36. — Types of shoes.  
(From top to bottom):  
school, street, active sports,  
afternoon, and party.

The type of material used in the shoe, as well as the style of the shoe, determines whether or not it is suitable for sports wear or "dress-up" occasions. Smooth, light-weight materials are used for dressy shoes and sturdy, heavy materials for sport shoes. Shoes for walking or standing should have heels which are low and broad. Cuban heels that are appropriate for dressy shoes should be no more than  $1\frac{5}{8}$  inches in height.

For parties where there is little walking reasonably high heels might be worn, provided the feet or ankles are not weak and the shoe is properly designed for the height of the heel and is properly fitted. Heels for dressy shoes may be medium Baby Louis heels, or French heels.

### Gloves

It is considered good taste to wear gloves on the street. They serve both as a necessity, to cover and protect the hands from weather and infection, and as an accessory, to complete the costume.

For everyday wear, a practical choice is a washable fabric: capeskin, chamois, doeskin, or pigskin. Mocha, suede, and kid gloves are dressier and more flattering to the hand but are also more expensive. Colored gloves have been quite popular for some time. If you have large hands or wide hips, colored gloves will call attention to these points.

Plain gloves in one color look better and last longer than fancy gloves, which are likely to detract from the costume.

Be careful too, to select gloves that are not too tight for your hand. Squeezing your hand into a small glove will make it look stiff and pudgy and will also cause split seams in a short time.

### Handbags

Consider the quality of the handbag in relation to the outfit. Its size, shape, color, and material should be studied for the effect with the whole costume. Simply designed bags will last and look better than those with fussy details. If there is metal trim it should harmonize with any jewelry that might be worn with the costume.



Leather purses belong with tailored clothes of wool and silk. Bags softer in design and material are more dressy. Velvet, brocaded, and beaded bags are carried for evening wear.

### Jewelry

It is much better taste to wear too little jewelry than too much. Since costume jewelry is so popular today, no one considers it poor taste to wear imitations of semiprecious stones. Be sure to wear jewelry only when it has a meaning or adds to the appearance of your costume. If it looks like something hung on you for no good reason, then it is a sure sign of poor taste.

Select the size of your jewelry according to your own size. If you are a tiny, delicate girl, then seed pearls, small pins, dainty necklaces and bracelets are for you. If you are tall, you can manage larger, more chunky costume jewelry, wider bracelets, and larger, more colorful pins and buckles for neckline or belt.



FIG. 37.—Too much jewelry is in poor taste.

Another consideration is the type of clothing for which to select jewelry. Cotton sports clothes usually do not need any, but if you insist on some, then select the wood and novelty varieties but never precious stones or brilliants.

Pearls are at their best with soft, lacy, or fluffy clothes or with rich velvets and satins.

Today, with fashion decreeing matching or contrasting colors, moderately priced jewelry in every style, color, and material to match every kind of costume is available.

### Handkerchiefs

Each costume may be completed with a handkerchief in keeping with it in color, size, and material. For sports clothes there are the large plaid, checked, or striped handkerchiefs. For afternoon parties the smaller size in white with dainty trim is still considered best. For evening large floating squares of chiffon are good choices. No matter when the handkerchief is used or carried, there is always one definite requisite: that it be clean.

### Flowers

In choosing flowers to wear as an accessory, the same rules that apply to

jewelry may be followed. Small dainty flowers should be selected by the small girl. Sweetheart roses, lilies-of-the-valley, sweet peas, or tiny chrysanthemum buttons lend themselves to corsages or boutonnieres for her. Bouquets made of old-fashioned garden flowers suggest dainty summer dresses. Chrysanthemums, asters, and violets belong on coats or tailored suits, while the orchid will add a sophisticated touch to your most formal evening gown.

Flowers may be used to best advantage on clothes that are simple in line and plain in color. They are rarely necessary on a print dress or a dress with much detailed trimming.

## Ninth Meeting

### KEEPING CLOTHES LOOKING THEIR BEST

**C**AREFUL PRESSING is as necessary a process in the successful making and care of a garment as careful cutting and stitching. It blends the seams together and gives to the whole a trim finish. Often, clothes look "home-made" only because they are not correctly pressed.

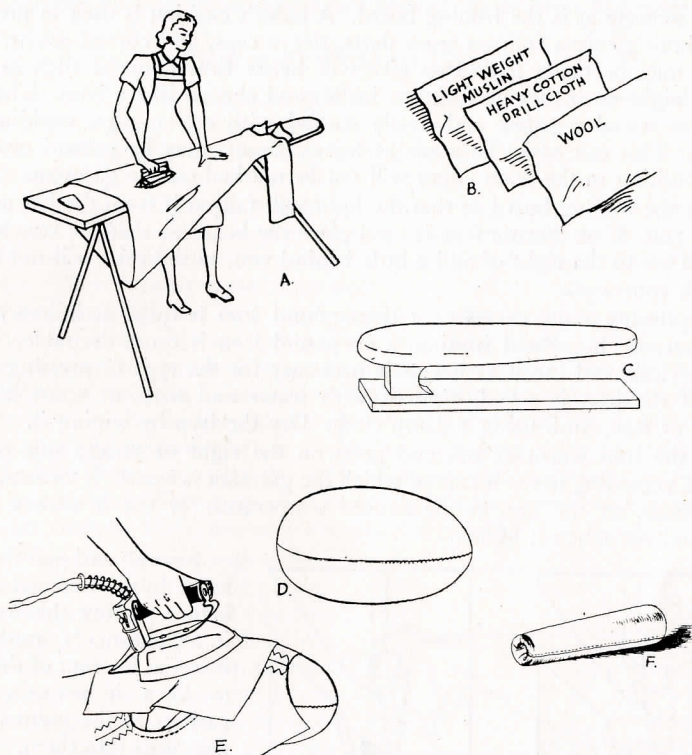


FIG. 38.—Tools for pressing: A, board; B, cloths; C, sleeve board; D, tailor's cushion; E, iron; F, sleeve cushion.

Fabrics may be stretched and shrunk, they may be given flat or curved forms, and their appearance may be noticeably changed by applying heat, steam, and pressing. So it is necessary to learn (1) how much heat to use for cotton, linen, wool, silk, and the synthetic fibers, (2) which fabrics take the direct application of a hot iron and which require steaming, (3) how much steam is required and how to get it.

Pressing removes wrinkles, sets creases, lifts the nap, and gives life and freshness to a garment. Nothing will affect the appearance of your dress, suit, or coat more than a good pressing correctly done.



### Tools for Pressing

The tools required for good pressing are an *ironing board*, which should have a firm smooth well-padded surface; a *pressing cloth*, which should be of some firm heavy material as a medium grade of unbleached muslin; and a smooth clean *iron*. A *sleeveboard* and a *tailor's cushion* are also great helps in pressing. A sleeve board is about two feet long and tapers in width from five inches at the upper end to three inches at the lower end. It is padded and covered securely as is the ironing board. A tailor's cushion is used in pressing and shrinking excess fullness from darts, sleeve caps, and curved seams. The cushion may be made from two pieces of heavy firm material such as drill or duck eighteen inches by fourteen inches and shaped like a ham. The two pieces are sewed together and firmly stuffed with cotton rags, wadding, or sawdust. This can easily be made at home. Seams may be pressed over the tailor's cushion so the seam edges will not be marked on the garment.

Place the ironing board so that the light will fall on it from the left and in front of you. If an electric iron is used place the board so that the attachment and cord are to the right of and a little behind you, so the cord will not interfere with your work.

For pressing most garments a three-pound iron is quite satisfactory, but for all-purpose household ironing, a six-pound iron is more desirable. Have the iron clean and use it as hot as is necessary for the type of pressing to be done. If the iron is soiled, clean it with water and soap, or scour it with whiting or Bon Ami, using a damp cloth. Dry the iron by wiping it.

Use the iron warm or hot and press on the right or wrong side of the garment, according to the textile of which the garment is made. If an automatic iron is used, set the iron at the desired temperature or test it with a moist finger and use when it hisses.

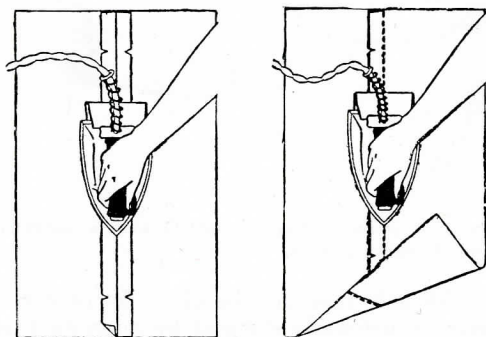


FIG. 39.—Opening a plain seam and pressing an edge-stitched seam.

Smooth and pull the garment into its correct shape before putting the iron on it. Continually push the material in front of the iron to keep it smooth. Lift gathers as the point of the iron goes into them.

Iron "with the thread" of the material until the wrinkles are gone and the garment is dry. Ironing with the grain of the material means keeping the iron moving straight up and down lengthwise or directly crosswise of the garment, parallel to its warp yarns and filling yarns, not on the bias or with a circular motion. Ironing parallel to the yarns keeps the material flat and in its original shape. Keep the iron moving constantly to avoid "marking" the material.

Materials not made up are pressed on the *wrong side*. Finished garments may be pressed on the right or wrong side, depending on the material and the part to be pressed. A damp pressing cloth is used for wool. *Long seams* are pressed on the ironing board. Paper slipped under the seam will prevent seam marks. *Short seams* are pressed on the sleeve board or sleeve roll. The top of sleeves and darts and curves are pressed on the tailor's cushion. The seam around the armhole is always pressed toward the sleeve, using the point of the iron. Shoulder and underarm seams are pressed flat or from the wide to the narrow part.

### Pressing the Different Textiles

*Cottons* may be pressed on the right or wrong side. Most cottons look better if pressed while damp. Press in the direction of the warp threads—not across them. If a dull appearance is desired, press on the wrong side; if a lustre is more desirable, press on the right side.

*Linens* are pressed on the wrong side when very damp. Table linens are an exception to this rule. A good plan is to dip in warm water and wring through a wringer, fold smoothly, and roll in a Turkish towel for a few hours, then iron. They must be ironed very dry.

*Silk and rayons* should be pressed with only a moderately hot iron, as heat weakens the fiber. Always press from the wrong side unless a cotton cloth or a piece of unglazed paper is placed between the iron and the silk. Press as little as possible. The kind of silk determines the amount of pressing. Most wash silks should be pressed while they are still damp, but pongee is most successfully pressed when it is dry, as it becomes shiny and stiff when pressed while damp. Usually the stiffer silks are not dampened in pressing. In the case of pleats they may need to be slightly dampened to stay in place. Great care must be taken not to water-spot the material.

*Wool* requires more pressing than any other fabric. It should be pressed with a damp cloth. A wool pressing cloth placed to the right side of the fabric to be pressed will help to raise the nap and prevent iron marks and shiny surfaces. Press with a dry cotton cloth next to the iron, over the damp cloth, as the iron is less likely to stick to a dry cloth than to a wet one.

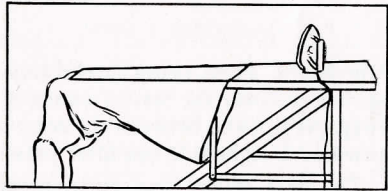


FIG. 40.—Pressing wool.

Press—do not iron; keep the iron moving slowly with the grain of the material. Stop pressing before dry and lift the pressing cloth to let the steam escape. The shine may be removed from wool fabrics by rubbing with a fine piece of emery paper or by using witch hazel or vinegar (two tablespoons to one pint of water) or a teaspoonful of ammonia. Stop pressing before dry and brush with a stiff brush.

To *shrink out fullness*, place the wool cloth on the ironing board with right side of garment to press cloth. Then place a wool press cloth over the part to be shrunk, such as the fullness in a circular hem, the top of the sleeve, the underarm seam, or any place where fullness is to be taken out. Place a wet cloth

over the wool cloth and cover it with a dry cotton cloth. Press until wool cloth is moist. Use warm but not hot iron. When it steams, remove the wet cloth and continue to press until moderately dry.

*Velvets, plush, and wool pile fabrics* should be pressed on a wire board made especially for this purpose or may be freshened by steaming. To steam velvet or other pile fabrics, invert a flat iron between the boards on small end of sleeve board. This holds the iron firmly in position. Put a piece of dampened press cloth over the iron and draw the velvet over this right side up. Brushing lightly both ways with a final brushing of the nap helps to raise the pile.

### Order of Pressing

A good order to follow in pressing a dress is sleeves first, then cuffs and collar, rest of blouse, and finally skirt and belt. That takes care first of the parts that hang off the board and dry rapidly.

### Pressing Parts of Garments

*To press a sleeve*, turn wrong side out and smooth into shape with your hands. Lay on the board with its seam toward the center of the board and its folded edge just off the edge of the board and nearer you. This avoids creasing lengthwise when the iron moves toward the fold. Press the sleeve lengthwise,

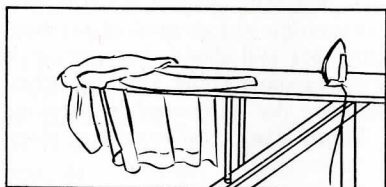


FIG. 41.—Pressing a sleeve.

beginning at the seam side and working toward the fold. Press as near to the armhole as you can being careful not press creases into the front and back of blouse. Push the point of the iron into any gathers which are in the elbow or armseye. Again fold the sleeve so that the unpressed portion will lie between the seam and the new fold. Keep the new fold off the edge

of the board. Press, being careful to avoid pressing heavily on the seam. Pressing material over the seam frequently "marks" it. A strip of clean paper (not newspaper) placed between the seam and the sleeve will prevent a seam mark. Turn sleeve right side out after pressing.

*To press collars and cuffs*, press from the wrong side. Press first the corners and ends and then the parts between. Repress on the right side as much as necessary, but be careful not to press too heavily over the seam. This frequently emphasizes the enclosed seam. Unless wool, be sure to press the seam which attaches them to the garment until thoroughly dry.

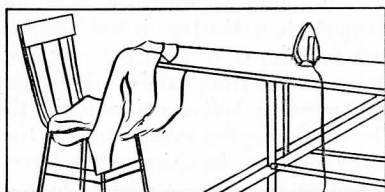


FIG. 42.—Pressing a collar.

*The blouse of a dress* should be pressed by placing the garment wrong side out around the board, with the skirt hem to the right and the neck to the left. Fold the skirt length as much as is necessary to give room for smoothing out



the blouse part. Smooth out the blouse as thoroughly as possible over the board. Press, beginning with the back, and turning the garment around the board as needed.

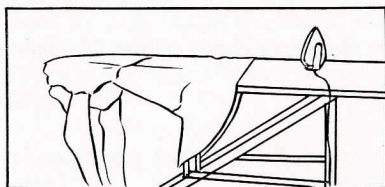


FIG. 43.—Pressing a blouse.

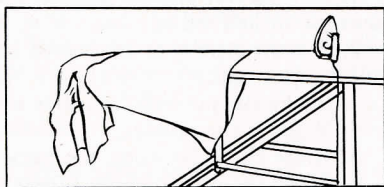


FIG. 44.—Pressing a skirt.

*To press the skirt*, leave the garment on the board as for pressing the blouse. Pull the blouse off the end of the board far enough to allow the skirt to be spread full length on the board. Press, keeping the movements of the iron parallel to warp and filling threads. Press the hem thoroughly but not so heavily that a ridge along the top of the hem shows from the right side of the garment. The hem of a cotton dress may be pressed from the right side of the garment.

*The shoulders* should be pressed by turning the sleeve wrong side out. Turn the garment wrong side out and hang it on the board by the neck, being careful not to stretch the neck. The armseye of the sleeve can fit over the end of the board. Turn the armseye seam in the proper direction and press it in that direction by pushing the point of the iron along the line of stitching. The direction in which the armseye seam is pressed depends upon fashion. When a wide or extended shoulder is the style, the armseye seam is turned toward the neck of the garment. Press the shoulder portion up to the seam from both sides, pointing the iron toward the seam and moving the armhole around the end of the board as needed. For cotton dresses, turn the garment right side out, place on the board in the same manner, and press where needed.

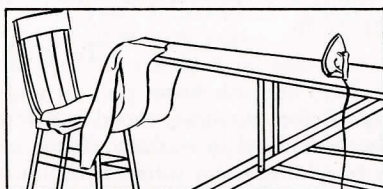


FIG. 45.—Pressing the shoulder.

*To press pleats*, pin pleats in position desired. Turn garment wrong side out and press the underfolds of the pleats first, then slip a piece of paper under the fold to keep the fold from marking through the garment when the pleat line is pressed. Press dry or damp, depending upon the material and upon the firmness with which the pleats need to be pressed. Turn garment right side out and press similarly the outer folds of the pleats, placing pressing cloth over pleat after removing the pins; otherwise the pleat may not be well pressed and the pin mark may show.

### Dry Cleaning

Dry cleaning at home is often dangerous, but some may be done safely. Cleaning gloves on the wearer's hands in gasoline or naphtha is very dangerous

and often results in bad burns and much pain, sometimes in permanent disfigurement. Small articles such as gloves, scarfs, collars, and cuffs, can be safely cleaned at home if this method is followed:

1. Buy carbon tetrachloride at a drug store and pour enough of it into a quart jar to half fill it.
2. Put the articles to be cleaned in the jar, screw, or clamp on the lid, shake well, and let soak.
3. Shake the jar well for a few minutes.
4. Remove the articles.
5. Rinse them by using the same method with fresh carbon tetrachloride.
6. Hang them in a warm, breezy place to dry.
7. If the solvent is very dirty, it should be thrown away. If it is worth saving, screw the top on the jar, label it properly, and let stand to settle. When it is needed again, the upper portion may be carefully poured off and used again.

Large articles, such as dresses, sweaters and coats, should not be dry cleaned at home, because of the danger of explosion. Even though the container be removed from contact with a flame of any sort, dangerous invisible fumes are given off and surround you. Static electricity is present after the first half-minute, and the touch of a finger nail to the metal container may cause an explosion.

### To Wash Fine Fabrics

Soap and soft water plus air and sunshine are needed for successful washing. Before washing, mend and remove spots and stains. Soft water should always be used in washing. If the water is hard it may be softened by boiling or by adding water softener such as borax or ammonia.

By following a few simple rules even the daintiest fabrics can be kept clean, fresh and attractive with very little labor.

1. Prepare warm (not hot) suds with a mild, pure soap—flakes, beads, or cake—and soft water. Dissolve flakes in hot water then cool to desired temperature.
2. Squeeze or knead the suds through the garment from 3 to 5 minutes.
3. Rinse two or three times in lukewarm water.
4. Squeeze the water from the garment.
5. Roll tightly for a few minutes in a Turkish towel.
6. If colors are doubtful, shake in a current of air until dry.
7. Iron on the wrong side with a moderate iron before the garment has become entirely dry.
8. Handle garment without lifting and pulling as this pulls it out of shape.

### Storing

After each season, clothing should be stored in good condition ready for the next year. When winter is over and winter clothes are to be stored during the spring and summer, some care is necessary to see that even though they are packed away, their freshness is kept. Woolen garments should be brushed well in the seams and under folds, cuffs, and hems where dust has gathered even in spite of care. It is well to air them thoroughly in the sunshine as this

is a preventive against moths. Fold carefully and pack. Moth preventives may be used, but if the garments are clean, put in sealed packages, and well protected, no other preventive is necessary in packing. When putting away summer clothes they should be clean and also carefully folded. If the packing is done in large cardboard boxes, wrap the boxes and mark with labels so the contents can be easily found when needed. When garments are packed in cedar chests or the like it is well to have a list of the garments on top of the articles in the chest.

### Spots and Stains

A stain or spot should be removed from a garment as soon as possible. Some stains, after remaining on a garment a long time, are practically impossible to remove. The sooner you work on a stain the easier it is to remove. Before attempting to remove any stain you should know the kind of fabric with which you are to work. Review Fabrics for Winter Wear, page 20.

### Facts about Cleaning Agents

Cleaning agents come under three general classifications: absorbents, solvents, and bleaches. *Absorbents* are such substances as Fuller's earth, meal, and chalk which are harmless to all fibers and easy to apply. Best results are obtained when the stain is fresh or still moist and the absorbent powder is spread on the spot at once. Its action is like that of blotting paper. It takes up the stain. Fresh blood, cream, grease, and paint stains may be removed by absorbents.

*Solvents* are substances which dissolve others, water, of course, being the best known. Even spots on unwashable materials can sometimes be sponged off with water. *Boiling water* poured from a height of three or four feet on a stained colorfast, or white cotton or linen material is especially effective for removing fresh coffee, tea, and fruit stains. The force of the hot water poured from a height will frequently drive out the stain. Hold stained portion taut by fastening it over a bowl with an elastic band. Carbon tetrachloride is the base of many non-inflammable commercial grease solvents and is safe to use on all fibers. Other solvents are alcohol, ether, gasoline, naphtha, kerosene, glycerine, chloroform, and turpentine. The first five mentioned are inflammable. *It is not wise to use them in the home.* Paint, fruit stains, grass stains, rust, and grease may be removed with solvents.

*The pad and sponge method* is a good technique to use when applying grease solvents or when removing stains which dissolve readily. Brush off all dirt. Turn stained material inside out. Place it on a clean absorbent pad. Dip sponging cloth in cleaning fluid, press out excess moisture, then apply to stain in light strokes from the outside toward the center of the spot, letting strokes taper in every direction to prevent a ring. Blow on the spot as you work to hasten drying process. Change absorbent pad and sponge cloth frequently. When applying solvent to colored materials, use a sponge of the same material if possible.

*Bleaches* are substances that whiten or remove color. Sunlight is the simplest and safest of all bleaches. Other bleaches are lemon juice, lemon juice and salt, acetic acid, ammonia, borax, Javelle water, oxalic acid, peroxide of



hydrogen, potassium permanganate. Many of these bleaches are chemicals and when used, the work must be done as rapidly as possible. Ink, mildew, perspiration, old fruit stains may be removed with bleaches.

### **Other Pointers for Making Clothes Look Their Best**

The careless person never had a reputation for being well dressed. Form the habit of never hanging a garment in the closet until it is ready to wear again.

Hang garments in the fresh air to remove odors of perspiration, smoke, and cooking.

Brush clothes often, choosing the brush according to the fabric.

Washable collar and cuffs should be fresh and clean. Nothing adds more to the appearance of a dress than the immaculate crispness of this touch.

Sew on snaps and buttons about to drop from their moorings. This will prevent losing the button you cannot possibly match. Well-adjusted hooks or snaps prevent "gaps."

Examine hems of garments for "dips" that result from a ripped hem or to even up the short places.

Mend occasional rips in seams.

Belt keepers need occasional attention as torn ones detract from "that well-dressed appearance." Do not lounge in street clothes. Suit skirts soon become baggy and out of shape as a result of this treatment.

Remember it is the little things that create the differences.

## Tenth Meeting

### CHILDREN'S CLOTHES

**M**AKING PLAY or everyday clothes for a little girl or a little boy will give you an experience in sewing for someone besides yourself. Children's clothes offer many interesting problems.

If you do not have young brothers or sisters, perhaps you have a cousin or perhaps there is a neighbor child for whom you would like to sew. Sometimes girls have worked out this problem and then sold the garment at a bazaar. This may be a means of adding to the allowance in your clothing budget. You may choose either (a) a little girl's play dress with panties; (b) a little boy's suit; (c) a brother-sister suit; (d) a little girl's best dress; (e) a little boy's best suit; (f) a remade garment for a boy or a girl. The child should be from two to six years old.

#### Planning Children's Clothes

Some of the things that would be included in planning a suit or a dress for a child from two to six years old are listed below. A slogan for children's clothes might be, "Easy to Make, Easy to Wear, Easy to Launder." Keep these points in mind when considering patterns and when choosing materials and trimmings.

Garments for children should be planned so that they are: comfortable—to leave the mind and body free for wholehearted play, non-restricting—do not pull or bind, adaptable to self help—so a child can dress himself, healthful, appropriate for play, durable, inexpensive, individual, and simple in design.

#### Special Features for Little Girls' Dresses

*Collars.*—Flat, sewed-on collars are comfortable, easy to make, easy to launder, not quickly soiled by rubbing against the neck. Yokes and shirrings replace the collar, prevent uncomfortable fullness from bunching up around the face, and give a comfortable fit that holds the dress in place around the shoulders.

*Low-cut Neck.*—Prevents pulling against the throat.

*Front Opening.*—Encourages self-help.

*Sleeves.*—Raglan sleeves allow free arm movement, are easy to make, are not quickly outgrown, and do away with tight armholes. Sleeveless garments (for summer) are nonrestricting, cool, simple to make, simple to launder, and less expensive. Roomy sleeves prevent binding at bend of elbows. Generous adjustable cuffs allow room for growth and are easy to wear.

*Body.*—Fullness across back and chest allows unrestricted activity and room for growth. Wide hem allows adjustments for growth and adds to appearance by giving body to the dress.



FIG. 46. — A little girl's dress is roomy and comfortable.

*Panties.*—Matching the dress are attractive and modest. They should be easy closing for self-help. Medium-sized buttons placed near the sides make closing more convenient. The sun-suit type is easy to wear, hangs from the shoulders, is healthful and convenient. The back should be longer than the front to be comfortable when sitting.

*Materials.*—Appropriate fabrics are color fast, easy to launder, soft in texture, require no starch, are durable, dainty, and small in design, and are not easily wrinkled. Inexpensive cottons are ideal.

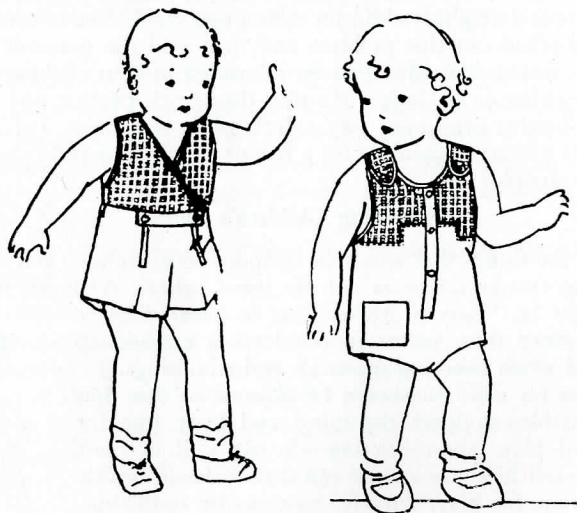


FIG. 47.—Sun suits are healthful and practical.

*Trimmings.*—Suitable trim launders as easily as does the dress itself, leads attention to the face of the child, harmonizes with design and colors of the dress, never interferes with the usefulness of the garment, emphasizes and enhances lines of construction.

Best dresses differ from play dresses only in fabric and in color.

#### Special Features of Boys' Suits

*Collars.*—Low-cut neck to prevent pull against the throat. Flat, sewed-down collars are comfortable to wear, easy to launder, and are becoming.

*Blouse.*—Simple blouse closing encourages self-help. Long blouse allows for lowering buttons as boy grows and keeps blouse from pulling out of trousers.

*Buttons.*—Stayed and taped prevent pulling off and tearing blouse.

*Sleeves.*—Short sleeves prevent binding at elbow, allow freedom of arm movement, and are not quickly outgrown. Generous armholes are non-restricting.

*Trousers.*—Roomy trousers, comfortable for sitting and stooping, prevent gapping plackets. Short trouser legs are non-restricting at bend of knee and



are neat in appearance. Front drop replaces ugly fly, aids in development of good toilet habits, and is pleasing in design.

*Pockets.*—Simple pockets make construction simple, are easily laundered, and give satisfaction.

*Materials.*—Suitable fabrics are easy to launder, comfortable in texture, require no starch, color fast, durable, not easily wrinkled, inexpensive, and masculine in color and design.

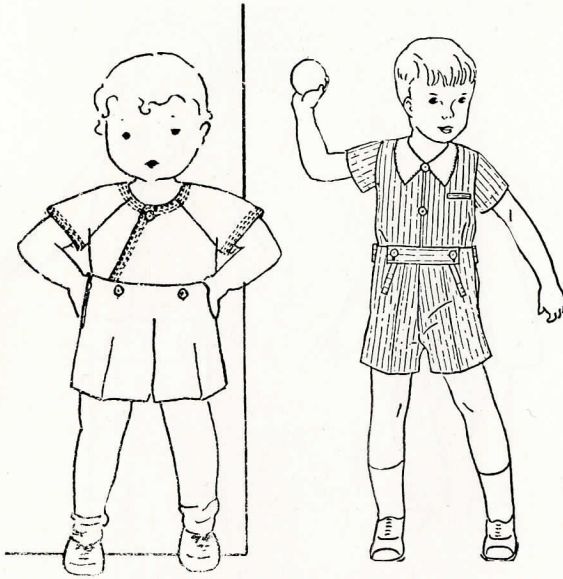


FIG. 48.—Little boys' suits are mannish.

### Brother-Sister Suits

Often the same design and material may be used for little boys' suits and little girls' dresses. These are called brother-sister designs. You will find many suggestions for brother-sister designs in the fashion magazines.

### Materials

As simplicity is the keynote in children's clothing, the materials chosen will need to be soft, simple, and unassuming. Can you imagine a little girl in satin? Why would it be a bad choice? Cotton is one of the most satisfactory fabrics for little children's clothes. There are cotton poplin, cotton broadcloths, Indian head, suitings, and piqués for the sturdier frocks. These come in many suitable colors or interesting patterns. Prints also are attractive and durable. For best dresses for little girls there are voiles, crepes, dimity, dotted swiss for summer, and wool jersey or wool crepe, challis, and wool batiste for winter. Linen is also a suitable material, but is expensive when purchased in fast-color and non-crush material.

### Colors

Every child desires gay colors in his clothes, and gay colorful tones belong to shining eyes and dancing feet. But gay color does not mean bright, harsh, crude color. Here will be an excellent opportunity to put into practice what you have learned about color. Imagine lemon yellow, emerald green, purplish blues, and heavy rose tones for a little child! Compare them with softer tones of the same hue, such as honey, apple or moss green, turquoise, delft blue, coral, or rosewood.

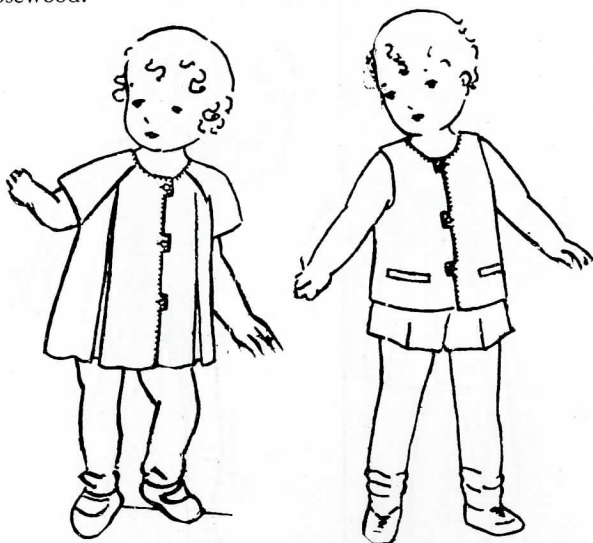


FIG. 49.—Brother-sister suits.

Lighter or darker tones of the color of the dress or a related color usually are effective for trimming and are more often successful than a contrasting color. For example, a golden brown Peter Pan trimmed with deep ecru may be more pleasing than the same golden brown trimmed with blue. When using contrasting color or another material for trimming, make the trimming earn its place by using it as a necessary part rather than as an added decoration. Here, too, the child's size must be kept in mind so as to keep the trim from being spotty or overdone. Prints, checks, stripes, and plaids are all appropriate, provided they are proportionate to the small size of the child.

### Selecting the Pattern

A good suit or dress for a child must be so styled, fitted, and made as to allow the greatest possible comfort and convenience. At the same time, it needs to be attractive, individual, and becoming.

Looseness of fit through the body, roomy sleeves that allow for reaching, low-cut necklines, and well-set shoulders are points to look for in providing comfort in both suits and dresses. Boys want room in trousers for squatting and bending.

Well-chosen clothes adapt themselves to a certain amount of growth. Boys' blouses that can have their buttons moved down, and dresses with wide hems are practical. In boys' two-piece suits, always check the proportion of blouse and trousers. A suit often appears to have too much blouse and too little trousers. This is made worse as buttons are lowered to take care of growth. Suits with an effect of more trousers than blouse are more attractive.



FIG. 50.—Simple, firm construction in a child's dress.

*Self-Help Features.*—Simple styles easy to get into are best. Front openings, insofar as possible, are advisable, as children find back openings too difficult to manage. Buttons, medium size, flat, and easy to hold to, are good fastenings. Tailored clothes of firm cloth may have a slide fastener if preferred. Snaps are, as a rule, much too difficult for small children.

*Trim.*—A dress or suit of well-chosen style made up in a becoming color needs little if any trim. Yet if trimming does help, keep it flat, simple, and proportionate to the size of the outfit.

*Construction.*—Flat, firm construction is essential in children's clothes, as they need to be washed frequently. Avoid thick, stiff places or scratchy inside finishes. These are uncomfortable. Reinforcements at placket ends under buttons, at pocket corners, and all other places likely to be strained are particularly important in children's clothes.



## Appendix

### FINISHES

*Seams.*—The felled seam is used where a flat finish is desired. This seam should be  $\frac{1}{4}$  of an inch or less in width when finished. It may be placed on either the right or wrong side of garments according to whether it is used simply as a seam or for decoration as well. The stitched fell is often placed on the right side of a garment; the hemmed fell on the wrong side.

To make the seam, place the two right or wrong sides of the cloth together and baste  $\frac{3}{8}$  inch from the raw edge. Stitch. Remove basting and trim one side of the seam  $\frac{1}{8}$  inch from stitching. Fold the wide side so the raw edge will touch the stitching and fold over the trimmed edge. Baste the fold in place and stitch as near the edge as possible. If a hemmed fell is desired, the seam is held in place with hemming stitches.

*Plackets.*—The continuous placket is very satisfactory and one of the easiest to make: (1) Cut a lengthwise piece of material twice the length of the opening desired and twice the width it is to be when finished, plus  $\frac{1}{2}$  inch for seam allowance. (2) Place right side of facing against wrong side of garment. Baste a  $\frac{1}{4}$ -inch seam continuously around the two sides of the opening. Stitch. (3) Make  $\frac{1}{4}$ -inch turn around wrong side on other edge of piece. Pin folded edge so it just covers the row of stitching made in (2). Baste and stitch on the edge. Press.

*Faced Bound Placket.*—Cut the placket strips 1 inch longer than the placket opening. The binding to be used on the left and underlap is cut twice the width of the placket, plus  $\frac{1}{2}$  inch for seams. The facing to be used on the right side is cut the desired width of the placket plus  $\frac{1}{2}$  inch for seams. Apply the wide piece as for binding, the narrow one as for a facing. Join the pieces together at the bottom with a buttonhole stitch.

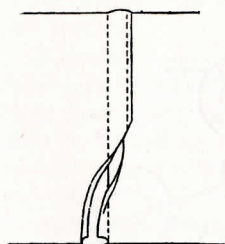
### Hand Trimmings for Underwear

*The Shell Edge.*—This may be used as trimming around the armholes and neckline or on tucks. As a narrow hem or tuck is being sewed into place, take a buttonhole stitch over it at intervals of about  $\frac{1}{4}$  inch to give a scalloped effect. The shell edge may be added to a machine-stitched hem or to a tuck.

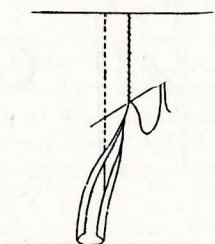
*Running and Weaving Stitches.*—These may be used in many ways for decorative purposes. Various designs may be made with a single line or several rows of stitching using different-colored or different-sized threads.

*For Fagoted Binding.*—Make a bias with a double fold, stitch or press so that the fold is at the top. Finish top of slip with  $\frac{1}{8}$ -inch hem. Baste top of slip and bias fold to stiff paper, right sides on top, leaving space between two edges for fagoting. Work from left to right, holding needle perpendicularly to the hem and bias.

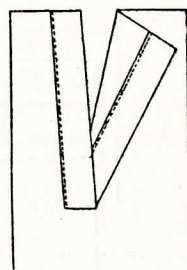
*Simplified Rolled Hem.*—Turn under raw edge at bottom of slip  $\frac{1}{8}$  inch and press. Fasten knot at fold, bring needle out lower edge of fold, take a small stitch directly opposite in slip. Return needle to fold and slip it under



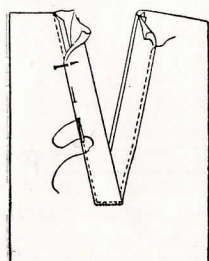
Felled seam.



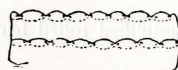
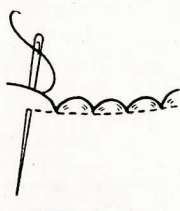
Hemmed fell seam.



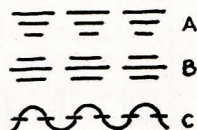
Continuous placket.



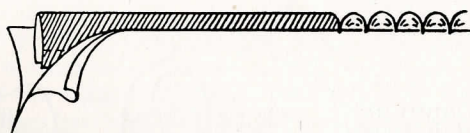
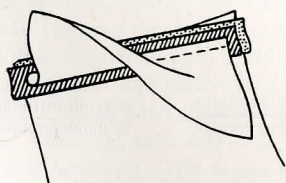
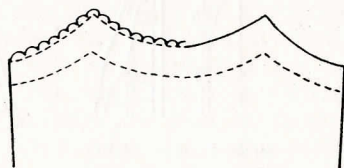
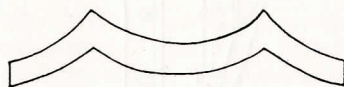
Faced bound placket.



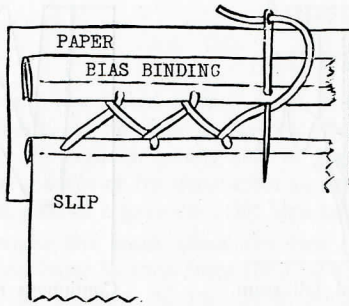
A, shell edge; B, shell tucks.



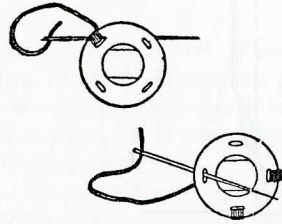
Running and weaving stitches.



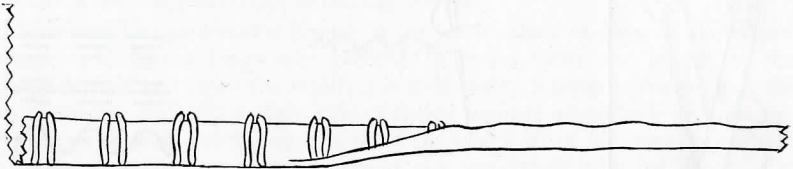
Undergarment finishes: TOP, fitted facing; CENTER, shell edge; BOTTOM, shell edge on piping; LEFT, method of applying piping.



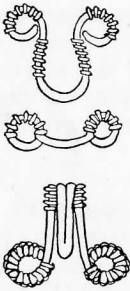
Fagoted binding.



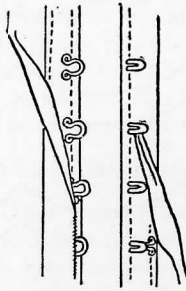
Method of sewing on snaps.



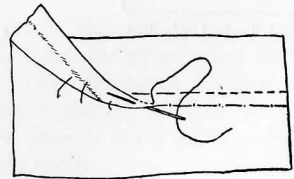
Simplified rolled hem.



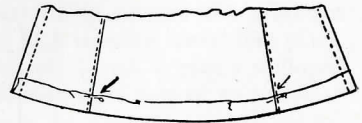
Method of sewing on hooks and eyes.



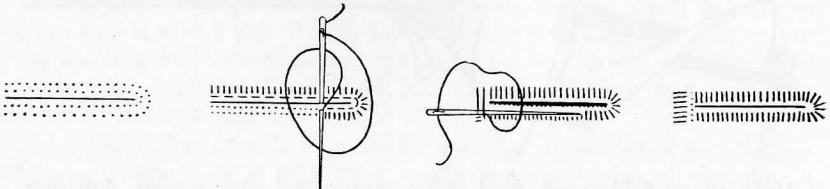
Method of facing over hooks and eyes.



Slip-stitched hem.



Small darts to take up the fullness in a slightly circular hem.



Steps in working a buttonhole.



$\frac{1}{4}$  to  $\frac{1}{3}$  inch. Repeat, taking these parallel stitches for  $1\frac{1}{2}$  to 2 inches, then pull thread.

*Fastenings.*—For sewing on hooks and eyes use a single, unknotted thread. Place hook  $\frac{1}{16}$  of an inch from edge of cloth on wrong side of garment. Hold hook firmly with left hand and tack thread under hook. Sew with plain or buttonhole stitch over each loop. Slip the needle between hook and material to end of hook. Take three to five stitches across end. Tack thread and cut.

*Buttonholes.*—Machine stitch or overcast. Draw needle up so the purl will come at the edge of the buttonhole. Work from right to left. Six or seven stitches form the fan. To make the bar, draw together with three firm stitches. Cover with three or four buttonhole stitches and fasten on the wrong side.

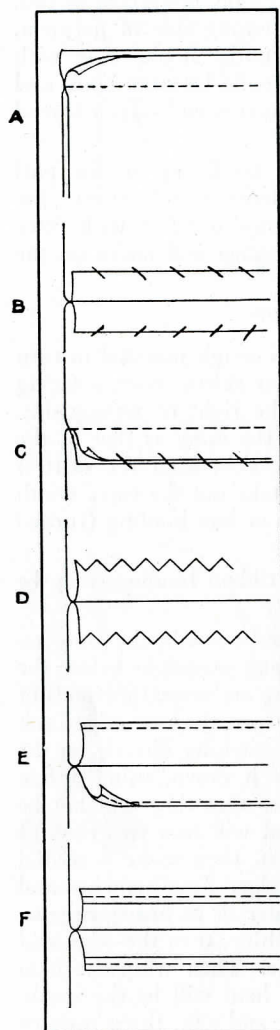
### Hem Finishes for Winter Dresses

*Faced Hems.*—These are used when there is not enough material to turn a hem, where the material is too heavy, or on circular skirts. Such a facing may be a fitted piece of material turned to either the right or wrong side. The fitted facing should be cut so that the grain is the same as that of the material. Use the material left at the bottom of the skirt after the skirt is cut out and place it over the edge of the skirt, then take out the extra width at the seam. The top edge may be finished with seam or bias binding (turned under and stitched), then slip stitched to the skirt.

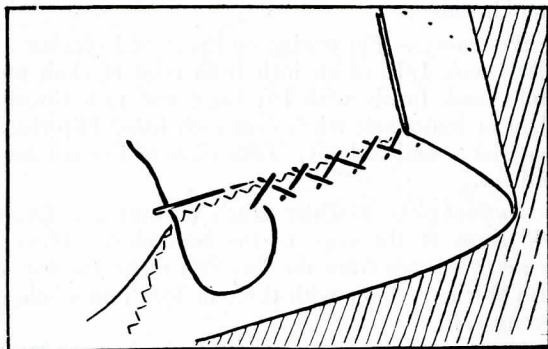
A true bias strip of material, finished with silk ribbon binding, may be used to face a straight or circular skirt.

*Circular Hem Finishes.*—These should be neat and smooth, therefore require careful handling. Any flared garment should hang overnight before the hem is finished, as flares have a tendency to sag. There are several methods of finishing circular hems: (1) For the simplest finish, turn the raw edge back and stitch it, making as small a turn as possible and stitching directly on the edge. Then turn back this stitched edge and whip it down, using a fine thread in matching color. Make tiny, even stitches so that they will not be noticeable on the right side. (2) For crisp fabrics that will bear two rows of machine stitching, simply turn the edge and stitch it, then make a second turn and stitch from the right side directly on the edge. Small stitches and fine thread give an attractive effect. (3) For such materials as firm georgette, where the edges might be too stiff if stitched by machine, turn the edge and baste it back, taking the stitches exactly on the edge. Then whip the hem down, remove the bastings, and press. A soft, limp hem will be the result. (4) For firm materials such as medium-weight wool and silk, three rows of stitching are frequently used at the bottom of flares. Turn the edge back from  $\frac{1}{4}$  to  $\frac{1}{2}$  inch, baste, and press carefully, then add three rows of stitching. Trim the raw edge up close to the last row of stitching.

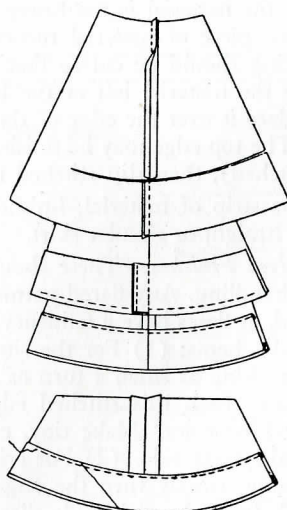
*Rolled Hems.*—These are used to finish dainty dresses of sheer light-weight material. Working from right to left, roll edge of cloth between the forefinger and thumb of the left hand, rolling about an inch or two at a time.



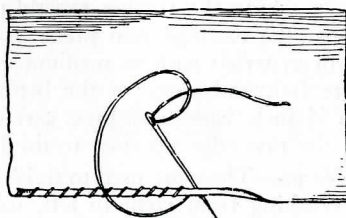
The plain seam and its finishes:  
A, construction; B, opened  
overcast; C, closed overcast;  
D, pinked; E, turned stitched;  
F, bound.



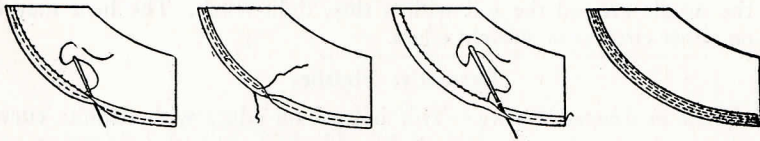
Hem pinked and catch stitched.



Faced hem.

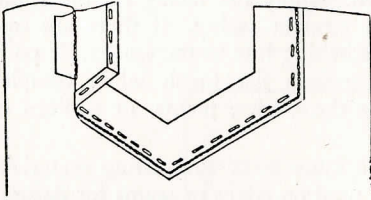


Rolled hem.

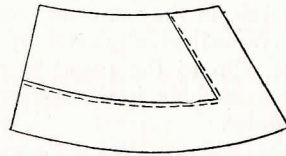


Methods of finishing a circular hem.

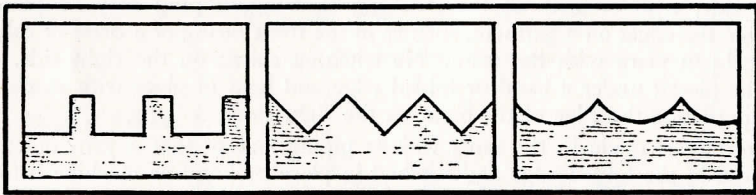
Application of fitted facing:



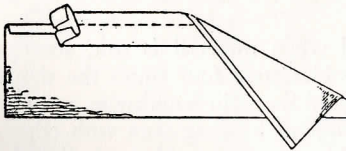
A, as a finish for a neckline;



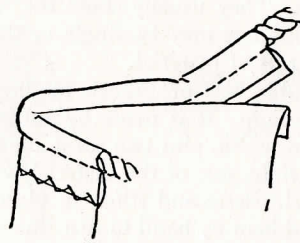
B, for a curved edge.



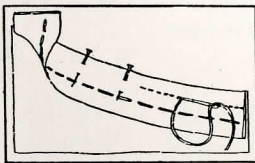
Shaped facings.



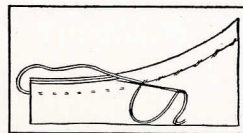
Piping.



Cording.



Method of applying single binding.



Double bias or French binding.



Pass the needle around the roll with a tiny, tight stitch. The hem may be used on either circular or straight edges.

### Decorative Finishes

*A Fitted or Shaped Facing.*—This is used on edges with definite curves or angles, such as square or V-shaped necklines, on circular skirts, or as a self-trim for edges on jackets, collars, etc. Cut the facing edge which is to be stitched to the garment exactly the same shape as the edge to be faced. The other edge may be plain or shaped. Apply the facing on the right or wrong side in the same manner as for straight facing. If there are square corners or scallops, clip carefully to the stitching line in the corner. If pointed scallops, clip to the point, to give a smooth flat finish when completed. Accurate stitching is necessary to make the angles, points, or scallops even and regular.

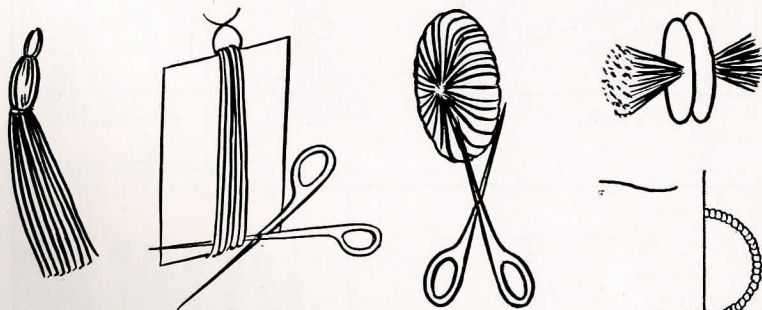
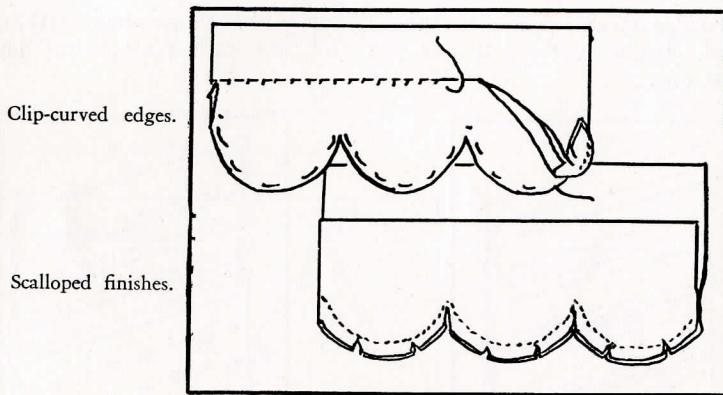
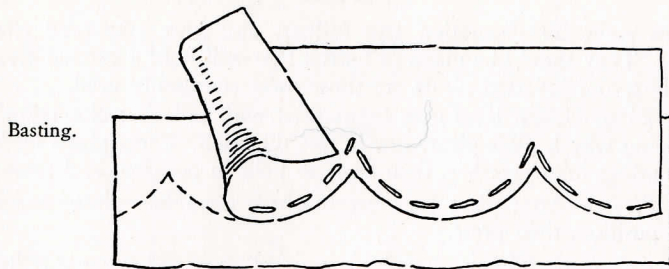
*Piping and Cording.*—Piping, of the same or of contrasting materials or colors, is a fold of material, usually bias, used on edges or seams for decorative purposes. It appears as a narrow fold extending beyond the edge on the right side, with or without the stitching showing. Piping may be placed between the edges on a garment, such as in the front facing of a dress or collar and held in place with the seam. No stitching shows on the right side. It may be placed under a band or folded edge and held in place with machine stitching along the edge of the band on the right side.

Cording is made in the same way as piping, except that a yarn or cord is placed in the folded edge and stitched in place by hand or machine before it is applied to the edge of the garment.

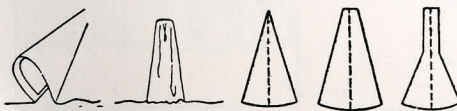
*Bindings.*—Either bias or straight, finish raw edges and often serve as decoration. They usually show the same amount on the right and wrong side. Bias bindings may be single or double, and straight binding may be lengthwise strips of material.

Double bias or French binding is used when material is soft, sheer, or light weight. It is made by cutting a true bias strip four times the desired finished width, plus two seam allowances. Fold the strip lengthwise and place to the right side of the material with raw edge of binding even with edge of material. Baste and stitch in place. Turn bias to wrong side and slip stitch or blind hem by hand to first line of stitching. If machine stitching is desired, bring the folded edge just beyond the first line of stitching and baste carefully in place. Stitch from right side close to edge of binding but not on it. French binding makes a good edge finish for sheer materials or for fine silks.

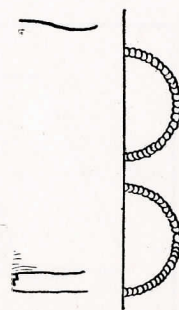
Details for making shaped facing.



Detail of making tassels and balls.



Godets and flares add fullness; godets may be of various shapes.



Loop buttonholes.

### Pleats

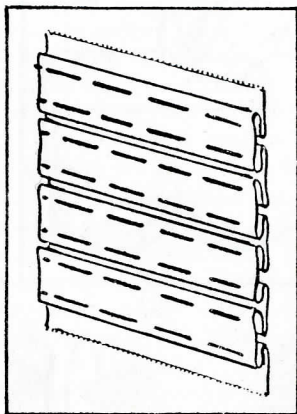
Pleats serve for decoration and fullness and give a tailored effect to a garment. They should be made of fabrics that will hold a pressed crease well. Knife, box, and inverted pleats are those most commonly used.

*Side Pleats.*—Pleat lines may be marked with tailor's tacks, tailor's chalk, or a tracing wheel. Side pleats run in one direction. Form pleats by bringing corresponding lines together, then baste to hold in position, and press.

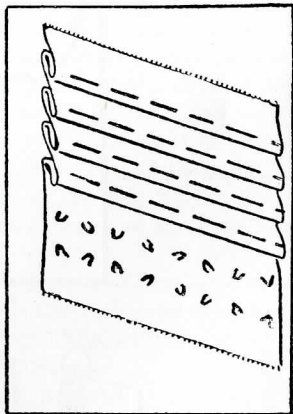
*Box Pleats.*—After pleat lines are marked, form box pleats and baste to hold in position, then press.

*Inverted Pleat.*—This is made by bringing two folded edges together, forming a box pleat on the wrong side.

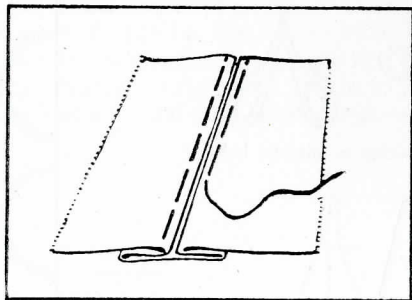
*Cartridge Pleats.*—These are not difficult, although accurate marking is essential. Begin at the left and pin and sew each pleat before laying the next one.



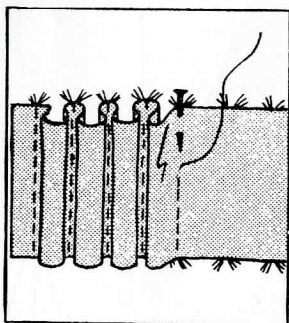
Box.



Side.

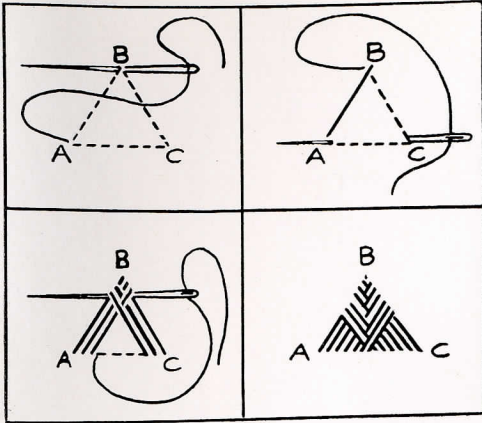


Inverted.

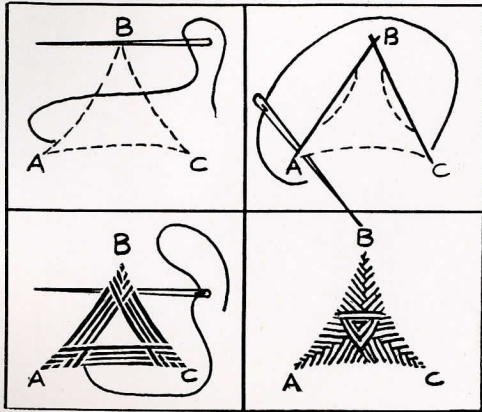


Cartridge.

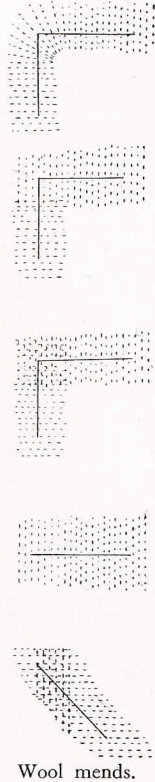




Steps in making an arrowhead.



Steps in making a crowfoot tack.



Wool mends.

### Wool Mends

If you are unfortunate enough to tear a wool or silk dress, this is the moment when a "stitch in time saves nine," for the edges will soon stretch or fray if not mended at once.